3 APRIL 1961
40¢ a copy • $8

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Needs and Creeds...

*"... To Serve with Vigor
the Needs and Welfare of South Florida
and our Country ..."

—from management creed announced when WCKT took the air Sunday, July 29, 1956

Early last year WCKT, Channel 7 in Miami, mailed its annual Public Service Report entitled "NEEDS", covering 1959. This booklet was sent to leaders in education, religion, government, professions, labor, and business. It reported on WCKT's efforts to meet community, educational, spiritual, and informational NEEDS.

Accompanying the Report, WCKT furnished these leaders a questionnaire asking, "IN ORDER OF IMPORTANCE, WHAT ARE SOUTH FLORIDA'S GREATEST NEEDS AS OF NOW?"

Among the "NEEDS" projects recommended, WCKT has created and aired three 60-minute documentaries: CUBA ON THE MOVE—delving into the Cuban population influx and the problems of Communism; YANKEE DOLLAR—a study of Florida tourism; ROOTS IN SAND—a look at juvenile delinquency. MIAMI CONDEMNED, dealing with badly-needed slum clearance, is being readied for 60-minute airing. Among 30-minute programs broadcast were DELEGATION FROM FLORIDA—interviews with delegates to the political convention; CRYING CITY—studying rejuvenation of downtown Miami; SILENT VOICE—comparing the American free vote with non-democratic processes elsewhere; FLORIDA'S FUTURE—pointing up integration problems.

The "NEEDS" questionnaire inspired a cultural SHOWCASE series. These 60-minute programs covered University of Miami music as well as offerings of the Miami Ballet Company, Miami Opera Guild, and dramatics groups.

WCKT also broadcast thousands of announcements and hundreds of hours of community service programming.

BISCAYNE TELEVISION CORPORATION

WCKT

WCKR-AM-FM

BBDO BOOSTS SPOT RADIO IN POCKET PIECE

Long-awaited booklet by top user of medium gives it a lift with material on changes

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How to get top availabilities in a nice way

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Video takes the retail fashion world by storm

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New private stations spur Canadian tv

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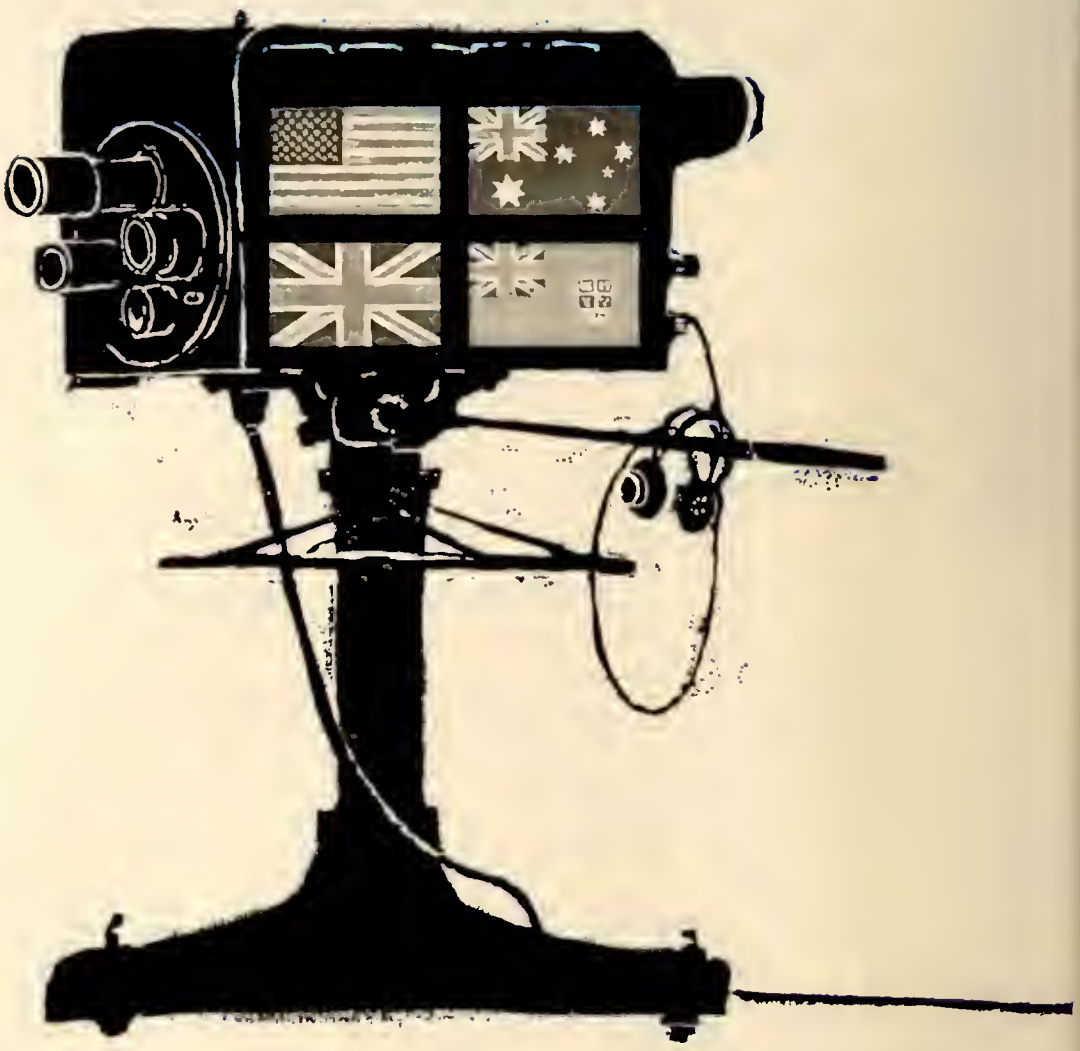
NATION TO NATION, OBJECTIVELY SPEAKING ON TELEVISION



China, Cuba, Laos, the Congo, Algiers—what next? Will a new crisis, as these have, create new areas of disagreement between traditionally friendly nations?

There has probably never been a time when better communications between people of different lands was more urgently needed. Not just abstract reports that filter through individuals—but first-hand documents of the way people live from day to day... of their goals and aspirations, their inner thoughts expressed spontaneously and directly to individuals of another country, another way of life. More direct contact must be established—*now!*

It is with this conviction that INTERTEL was established by five television broadcasters—Westinghouse Broadcasting Company (U.S.A.), National Educational Television and Radio Center (U.S.A.), the Australian Broadcasting Commission, the Canadian Broadcasting Corporation, and Associated Rediffusion, Ltd. (Great Britain).

On a regular basis over the next 18 months, each member of this international federation of broadcasters will in turn produce a television program on a leading world problem for a potential audience of 281,000,000 English-speaking people—greatest audience ever exposed to the same public service program. Each program will be another cultural exchange: Each a viewpoint from another nation—fresh, challenging, most likely controversial.

Among the many topics scheduled for programming are: the Canadian attitude toward Cuba... from Australia, an analysis of U.S.-Canadian relations... an English view of the inner conflicts of France... an American impression of how the ordinary Englishman lives today, and what he can look forward to.

At a time when the world is in such critical need of greater mutual understanding and positive acts for peace, WBC believes INTERTEL goes far to satisfy this need.

Westinghouse Broadcasting Company, Inc.

WBZ, WBZ-TV, Boston • WJZ-TV, Baltimore • KDKA, KDKA-TV, Pittsburgh • KYW, KYW-TV, Cleveland • WOWO, Fort Wayne • WIND, Chicago • KEX, Portland, Ore. • KPIX, San Francisco,

Just off the press!

Weed & Company—for 25 years the foremost United States representative for Canadian stations—is pleased to announce publication of a new brochure,

"CANADA IN THE SIXTIES...
THE 300 BILLION DOLLAR CHALLENGE."

Prepared as a hand-book for United States advertisers and their agencies, this brochure answers the questions most often referred to Weed & Company regarding Canada as an advertising market and Canadian television as an advertising medium.

Your Weed salesman—located in 14 key United States buying centers—has a copy of this brochure for you. If you prefer, you may obtain your complimentary copy by writing to:

WEED & COMPANY, 579 Fifth Avenue, New York 17, N.Y.

Wherever a buying decision is made... a WEED man IS THERE!

Whatever you use

WDBO-TV

CH.6 • CBS • ORLANDO

is DOMINANT

1st in CENTRAL FLORIDA

NIELSEN · DEC. 1960

Metro Share

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	%	%	%	%
WDBO	59	51	49	47
'B'	27	23	27	26
'C'	13	24	22	24

Homes Reached

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	277	279	515	387
'B'	128	128	316	215
'C'	53	108	237	203

ARB · NOV. 1960

(9AM - MIDNIGHT, SUN. thru SAT.)

Metro Share

WDBO-TV *DELIVERS*

- 36.4% more than Sta. 'B'
- 97.3% more than Sta. 'C'

Homes Reached

WDBO-TV *DELIVERS*

- 29.7% more than Sta. 'B'
- 64.4% more than Sta. 'C'

BLAIR TVA has more FACTS!

© Vol. 15, No. 14 • 3 APRIL 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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BE A PENNY PINCHER OF DISTINCTION!

Look at KTVU!

You get a lot more—for a lot less—when you buy this San Francisco Bay Area station. The lowest rates.

Excellent availabilities in prime time, or in high-rated shows that are just right for your sales message.

A clean run for your money with no forced combinations—no triple spotting.

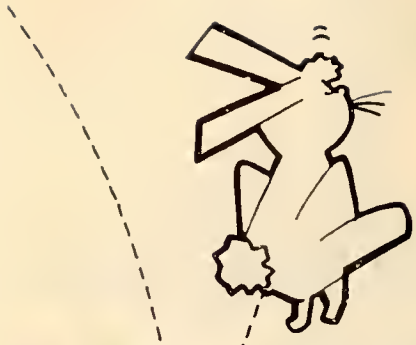
The most attractive discounts in the Bay Area.

Phone KTVU or H-R Television Inc. and tell us what you want. Then make your own comparison.

KTVU
CHANNEL 2

SAN FRANCISCO • OAKLAND
One Jack London Square, Oakland 7, California

SAN FRANCISCO BAY AREA



KRIZ

a jump
ahead in the Phoenix area

KRIZ reaches
more homes in the Phoenix
metropolitan area
in the course of a week than
any other station.*

Based on seven days
a week, 24 hours a day,
KRIZ reaches 43.7%
of the *total* radio homes in
the nation's fastest-
growing city.

*Cumulative Pulse Audience — Phoenix Arizona (Metropolitan area), November, 1960.

KRIZ
phoenix

KO-5A
call robert e. eastman & co., inc.

NEWSMAKER of the week

The newest national station representative firm, Television Advertising Representatives, is taking final shape as a separate but subsidiary company of the Westinghouse Broadcasting Co. with election of Larry Israel as president, succeeding Donald H. McGannon, WBC president who becomes TvAR board chairman. Storer has also formed its own rep firm.

The newsmaker: Larry Israel. v.p. and general manager of the new Westinghouse representative organization since December, 1958. takes over the post as TvAR president with the assistance of two able-bodied new executive officers: Robert M. McGregy. executive v.p.. and Lamont Thompson. v. p. in Chicago.

The two-year-old firm, which previously represented only the five owned and operated tv properties of Westinghouse. is expanding its sales and service facilities to include representation for other video facilities. The current tv line-up: WBZ-TV, Boston; KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW-TV. Cleveland. and KPIX, San Francisco.

Larry Israel

Israel has been with WBC in an executive capacity since 1957, when he joined the o&o station, WJZ-TV, Baltimore, as general manager. He's credited by his management with upping the station from third market position to first after take-over because of a "drastically" revised program schedule—and in a short time.

Before joining WBC, Israel worked as v.p. and general manager of WENS, the tv station in Pittsburgh which he helped put on the air in 1953, and for KMGM-TV. Minneapolis-St. Paul. In 1948 he entered the broadcast business with WDTV. now KDKA-TV, WBC's Pittsburgh outlet. as—successively—news and special events editor, operations manager and sales manager.

Israel was born in McKeesport. Pa., where he spent his early years and from which he emigrated to the Midwest for studies at the University of Missouri's journalism school. His first post-college jobs were as a reporter for a Philadelphia newspaper and broadcast facility.

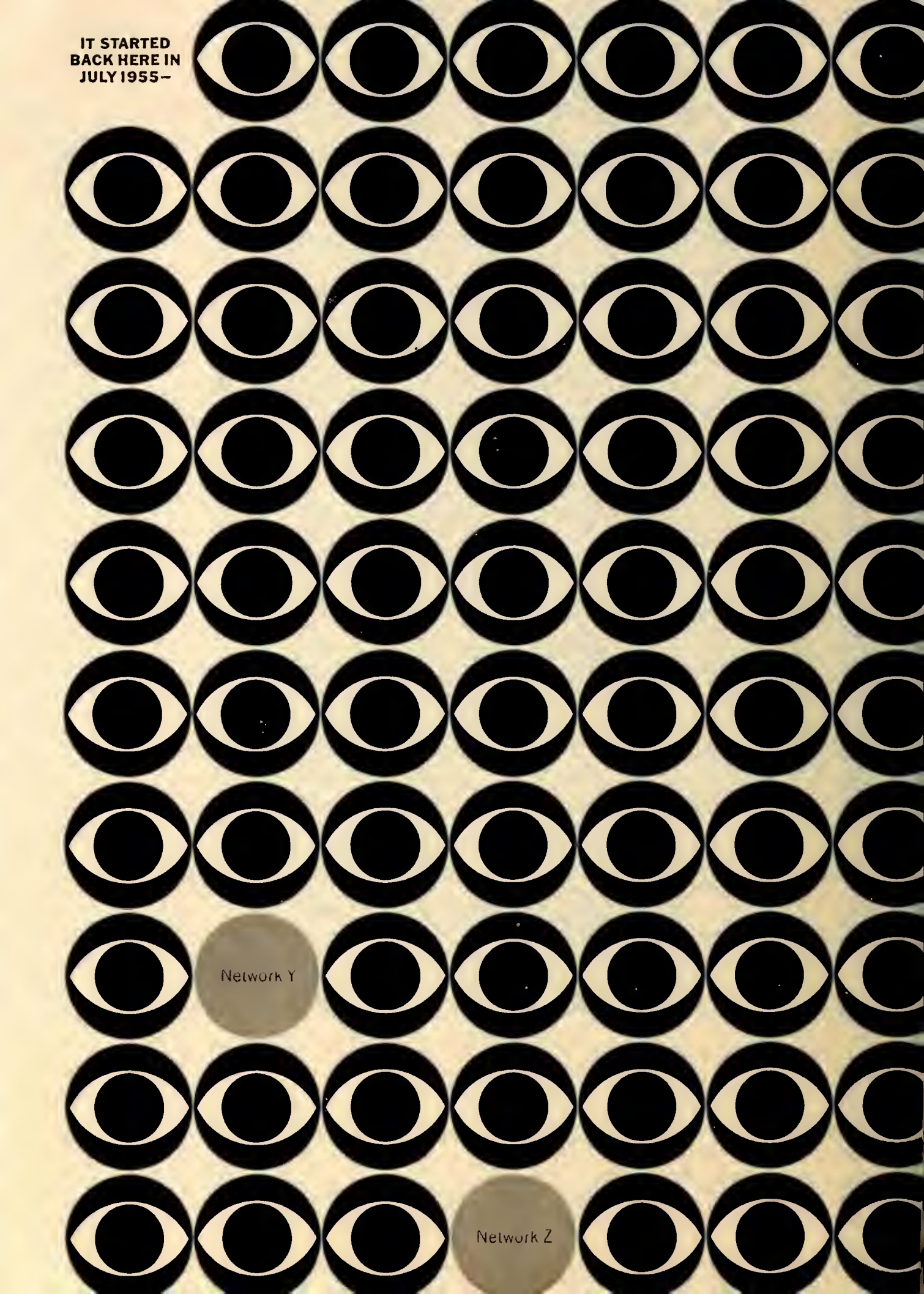
Since then he has experienced a logical metamorphosis to salesman of the type which insists on solid backing of station and cost data with specific marketing information for agencies and clients.

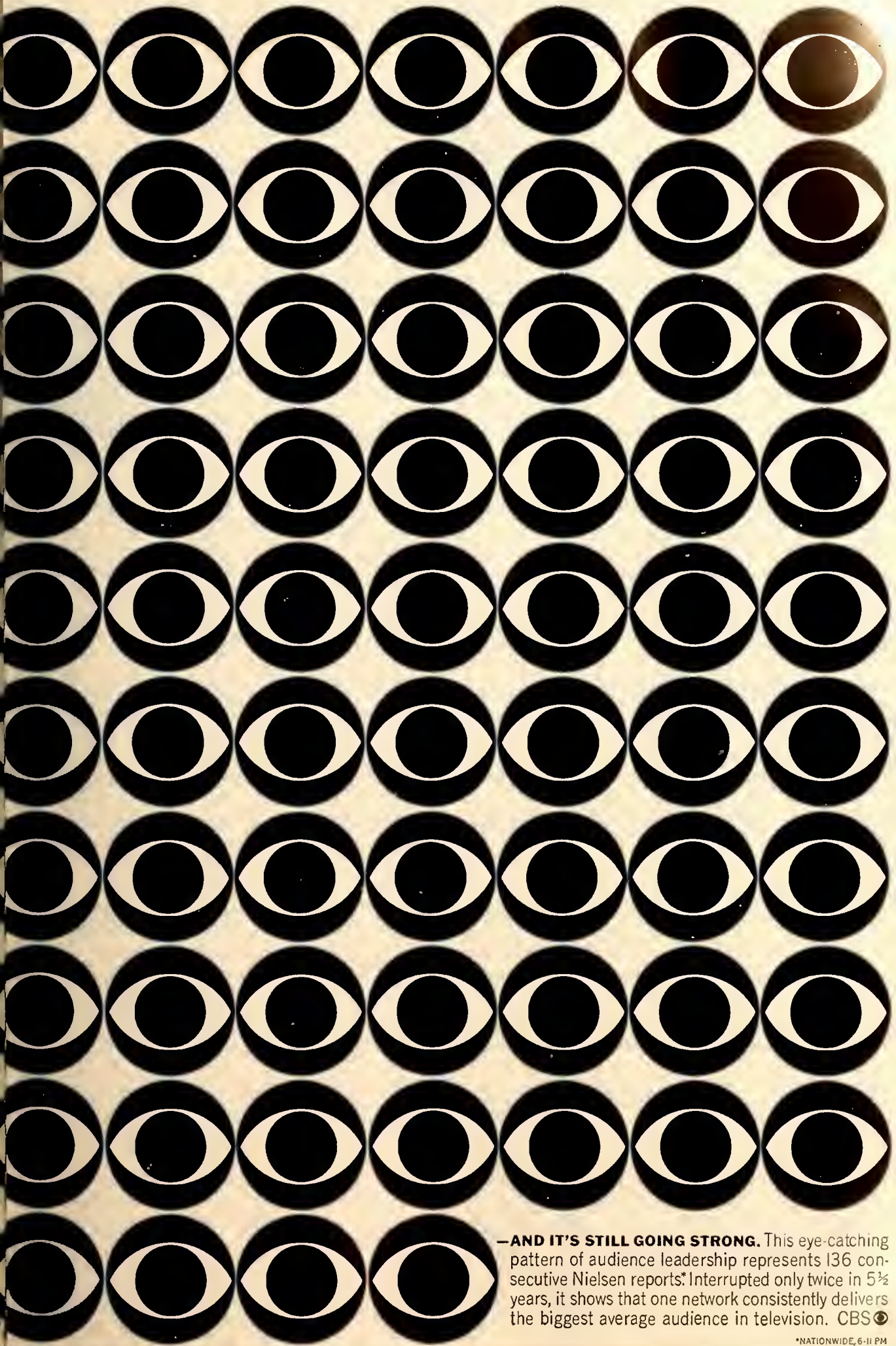
The 42-year-old company president lives in Scarsdale. a Westchester suburb, with his wife and their two youngsters, Susan and Howard.

WHICH HALF? John Wanamaker, founder of the Philadelphia store bearing his name, once said only half his advertising expenditure did any good—but he didn't know which half. Here Mr. and Mrs. Metrodelphia are listening to part of the good half on WIP, just before they pass through Wanamaker's "carriage entrance."

Confidence Begins at Home. Philadelphia retailers do much of their selling on **WIP,** and with good reason. 40 years of unparalleled public service speak for the past. And Metropolitan's *fresh* concepts of news, service and showmanship are rapidly moving **WIP** to the foremost audience position in Philadelphia. More and more *national* advertisers, too, are doing their shopping on . . . **WIP, Metrodelphia, Pa.**

A station of the Metropolitan Broadcasting Corporation. Harvey L. Glascock, V.P. & General Manager. Represented nationally by Edward Petry.


IT STARTED
BACK HERE IN
JULY 1955–
Network Y
Network Z



—AND IT'S STILL GOING STRONG. This eye-catching pattern of audience leadership represents 136 consecutive Nielsen reports.* Interrupted only twice in 5½ years, it shows that one network consistently delivers the biggest average audience in television. CBS

*NATIONWIDE, 6-11 PM

GOOD NEWS!

6 out of 10 copies of SPONSOR go to BUYERS OF TIME!

by Joe Csida

Sponsor backstage

Plea for 'blue ribbon' programing

When I did my 6 March piece commenting on Governor LeRoy Collins' maiden speech before the Joint Boards of the National Association of Broadcasters I fully intended to make no further comment on the attitudes and philosophies of the NAB's new president until he submitted his plan for reorganization to the Association in June. However, as you know, just last week, 15 March (this is being written on the 22nd), the distinguished new leader of the broadcasting trade group got up before Radio and Television Executives' Society and made another speech.

I'm an ardent RTES member, and I make most of the luncheons, but the day the Governor was talking I was soaking up some sorely needed sun beside the pool at the La Rada in San Juan, Puerto Rico. I have, however, read the Governor's remarks carefully, and discussed them with a number of industry people, whose judgment I respect and consider moderately objective.

In his first talk to the Broadcasters in February, the Governor said that he hoped to see that the NAB "becomes involved more effectively in improving the kind and quality of programing in prime time, the extent as well as the nature of advertising and the machinery for assuring effective self-discipline in all these areas."

Last Wednesday the Governor apparently decided to go a touch further. He said that he would like to see the three television networks, ABC, CBS and NBC put on about two hours each of what he called "blue ribbon" programing in prime evening hours. He defined what he meant by "blue ribbon programs." They should be, he said, "very high level . . . in such areas as outstanding drama, fine music, public information and education . . . programing which, through its very quality, will prove highly entertaining to substantial segments of the audience."

In the February maiden speech, the Governor also was kind enough to offer this advice negatively about the kind of programing the industry should do: ". . . if any program is an influence for debasement and is inimical to the public welfare, regardless of how popular, in my opinion its public broadcast cannot be justified."

Suggestions from another source

Strangely enough, during roughly the same span of time in which the new head of the broadcasting industry's trade association has gone to great lengths to spell out, as he sees it, the kind of programing the industry should do, another very eminent and distinguished gentleman with no prior programing experience, has let it be known that he is not particularly happy with the kind of programing the broadcasting industry has presented to the public. At least he has let this be known to the degree that he feels some studies

of local programing needs should be made. And he has further let it be known that he feels it is fully within the area of responsibility of the Federal Communications Commission to have a voice in the kind of programing broadcasters put out. I refer, of course, to the Commission's own new Chairman, Mr. Newton N. Minow.

I do not recall a single previous occasion in twenty-seven years as a close observer of the broadcasting scene, when the head of the NAB and the head of the FCC both decided at the same time to counsel the broadcasters on the kind of programs they should carry.

It seems a little ironic to me that all this fine counsel should be forthcoming at a time when CBS-TV has just let it be known that it intended to continue to carry *Eyewitness to History*, *CBS Reports* and *Twentieth Century* regardless of whether Firestone continues to sponsor the first, or Prudential the last of the three. Cancellations seem imminent on both of these, and it is entirely possible that the Paley-Stanton network will find itself carrying on a sustaining basis three shows which I think Governor Collins would admit fit his definition of "blue ribbon programing" and "very high level in the public information area."

A fairly good guess at the cost to the network of carrying these three shows (production, time, etc.) would be somewhere around $15,000,000 per year. NBC, too, is probably carrying more public information and important world affairs shows in prime time than ever in its history. And even ABC is doing more in these areas as they secure an increasingly firmer financial foothold on the ladder of network competition.

Possibly the networks and broadcasters don't mind these program suggestions from the new head of their trade association and the Chairman of the FCC. Personally it makes me a little uneasy.

Elaboration slated for future

Possibly this isn't the best week in the world for me to be worrying about what I have always considered to be the very essential freedom of programing which I think responsible broadcasters must have if we don't want to risk government control of radio and tv.

Judging from the mail, I've got other problems. You may remember that I did a column on the jingle business 20 February. I was careful to point out that the piece was by no means intended as a complete or definitive presentation of the jingle industry and all the firms in it. Little good that did me. Mr. James C. Wells, president of Futursonic Productions, Inc., of Dallas, Texas, wrote me: ". . . We were indeed disappointed to receive no mention in your column on the 'Jingle Saga.' Futursonic produces at least as many musical jingles as any other like firm in the world. . . ." Mr. Wells then supplied me with extremely interesting operational data.

My old friend, Al Sambrook, manager of RCA Recorded Program Services was a little more petulant. He wrote: "Dear Joe:

"I read your column about radio jingles, their development, sources and distribution. My comment is that you certainly should have investigated the development, sources and distribution a little more because there are other factors in that regard such as transcription libraries whose total production and distribution are tremendous and by far the greater."

But that's all Al said. Not a word more, nor any printed pieces, press releases, promotion material or what have you about the excellent Thesaurus and Syndicated Sales operations of his estimable organization. Nevertheless, when I get a little more time maybe I'll explore the entire history of the jingle business, its "development, sources and distribution" and do another piece.

you can't cover
ATLANTA
without
WAOK
America's Most Powerful
24 HOUR
Negro Station

SALES RESULTS THRU POWERFUL PERSONALITY PROGRAMMING

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

WAOK
ATLANTA

For Details And Avails Contact Daren F. McGavren Co. or Stan Raymond—WAOK—Atlanta, Ga.

Buy In Combination With WRMA, Montgomery, Ala.

WTRF-TV STORY BOARD

T R Effic!

AS THE X RAY specialist walked down the aisle to say the marriage vows with a former patient, someone whispered: "I wonder what he saw in her?" (Thanks to the Harrisburg Tiltons)

Wheeling wtrf-tv

DID YOU HEAR about the girl with the gleem in her eye . . . her husband nudged her while she was brushing her teeth.

wtrf-tv Wheeling

A RIPE OLD AGE is nothing to brag about. Consider the tomato.

Wheeling wtrf-tv

THIS MESSAGE MAY HELP . . . just think about it . . . a priceless pearl was once some oyster's ulcer.

wtrf-tv Wheeling

THIS MESSAGE means RESULTS . . . your advertising gets across to the big and spending audience when it's transmitted to the Wheeling-Steubenville Industrial Ohio Valley by WTRF-TV from Wheeling Merchandising, too . . . just ask Hollingbery.

Wheeling wtrf-tv

ANCIENT ROME DURING THE REIGN OF NERO . . . two Romans met to discuss plans to burn down the city. "Let's abandon our plans; rumor has it that Nero himself plans to set fire to Rome. Let him do it for us," one of them said. "Why wait for Nero?" replied his companion. "If we do it ourselves, we can eliminate the fiddle man."

wtrf-tv Wheeling

OVERHEARD . . . "All she got out of the evening was rum and coax."

Wheeling wtrf-tv

MODERN PROFILES . . . When the teacher asked little Greg Frank who was the Great Profile, he answered "Alfred Hitchcock!"

Rep George P. Hollingbery

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

Flint–Bay City–Saginaw moves into the top 40
(in actual TV homes delivered)

You see, what were once two eastern Michigan markets—Flint and Bay City-Saginaw—are now listed and officially recognized as one. So this moves this heavily populated urban area way up among the 40 largest TV markets in the country.*

Right in the same neighborhood with Providence, Charlotte, Denver and New Orleans.

And that's in terms of homes actually delivered people watching television, not just set owners. It's a market with money, too. Even a little better

off than some of its new top-40 neighbors. SRDS reports, for example, nearly $200 more to spend per household than the national average.

How do you reach it? The only way, really, is from within the market area.

For the very latest figures we have show that far-away Detroit stations no longer give you the eastern Michigan audience. It's the stations within that deliver the viewers today and, we're glad we can add, at a most appealing cost. That's where we are, of course—within the market area. Our transmitter is only 20 miles from Flint, 12 from Saginaw and 25 from Bay City. With City-Grade service to all three. To reach us, and to get all the figures on the nation's newest top-40 market, just call Harrington, Righter & Parsons, Inc. Offices in New York, Chicago, Detroit, Boston, Atlanta, Los Angeles and San Francisco.

*ARB—March, 1960 (Sun.-Sat., 6-10 p.m.)

49th and Madison

One hit—one error

Enjoyed your rundown on baseball coverage in the 20 March issue but noticed a little error in our Cleveland call letters. They should read WJW-TV, not WJY-TV.

George B. Storer, Jr.
v.p. for television operation
Storer Broadcasting Co.
Miami Beach, Fla.

Program background

Many thanks for the article "How tv looks to a retired veteran" published in the 6 February issue of SPONSOR. You did an excellent job of reporting.

For the record: there are two slight discrepancies, neither one of which is really of sufficient importance to warrant comment. However, someone might challenge the facts, in which case you should be armed with the particulars.

In the opening paragraph I am referred to as a "veteran sales executive." Although, during the past 10 years, salesmen and sales departments have reported to me, I have never regarded myself as primarily a sales executive. I have felt that my forte was station management, station relations and general administration.

The last paragraph states that I began broadcasting as "manager of KYW and continued with that station when it was sold to NBC and became WMAQ." KYW was started by Westinghouse in Chicago in October 1921. WMAQ came on the air (with the original call letters of WGU) on April 13, 1922. I established the station for The Chicago Daily News within a few weeks after I had been made The Daily News' first radio editor in January 1922. WMAQ was sold to NBC in November, 1931 and I chose at that time to remain in broadcasting rather than returning to newspaper work.

William S. Hedges
24 Ross Road
Scarsdale, N. Y.

Valued support

May I use this letter to you for three purposes?

First, let me thank you and many other advertising publication editors for the wonderful editorial support you have given the Academy during these first three years of existence. It has been help such as this that has built our membership to nearly 200 advertising educators.

Second, I have enclosed a copy of our 1961 Yearbook that has been sent out to over 2,500 interested educators and practitioners. It's our first visual calling card.

And last, will you please publish the dates of our annual convention in your column, "Trade Dates." This will be our first meeting in the West and we certainly want a good representation.

June 25-29—American Academy of Advertising. University of Washington, Seattle, Washington

Billy I. Ross
national dean
University of Houston
Houston, Texas

Audience reach important

On behalf of the Board of Directors of The Advertising Council, I would like to take this opportunity to thank you for your generosity in running the Council's two-page annual advertisement in SPONSOR.

We are most appreciative of this donation of space which helps us to familiarize a great many people with the work of the Council. The audience your magazine reaches is one which we feel is particularly important.

Theodore S. Repplier
president
The Advertising Council
Washington, D. C.

WAVE-TV viewers have 28.8% more TIRED FACES

—and they buy 28.8% more cosmetics, toiletries and beauty aids in general!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

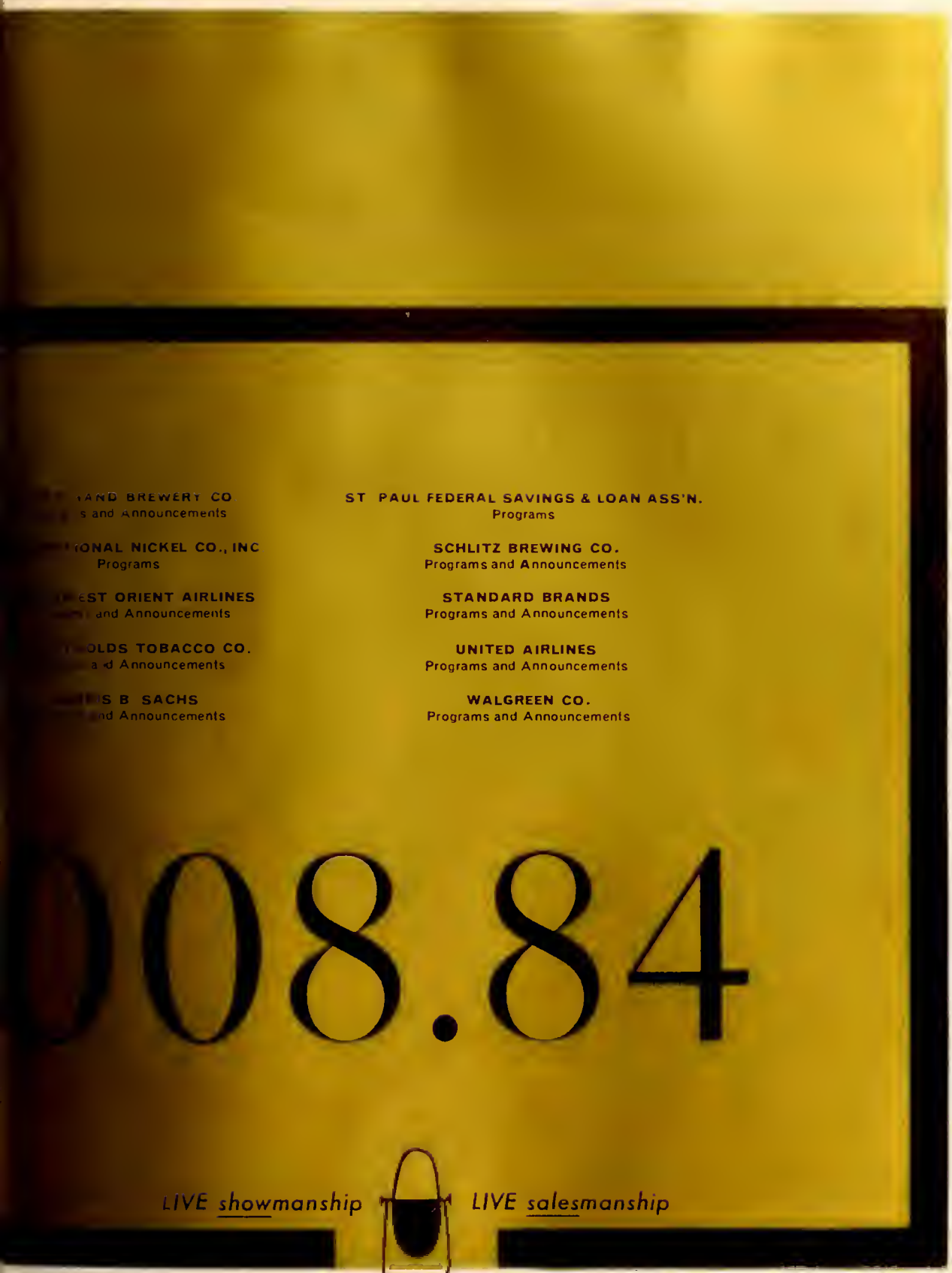
The girl in the foreground could probably recite the nation's top 98 records with her eyes closed. Her mother is one of the nation's adults who receives and controls 98% of the U. S. income.* Which customer are you after? WBT, Charlotte's over-all top audience radio station for 20 years, also has a higher percentage of grown-up listeners than any other Charlotte station. Adults turn to WBT because of responsible programming, outstanding service, and the South's finest radio talent. If you want to make sales for your clients, it makes sense to order the nation's 24th largest radio market. There's $2,690,786,000 worth of spending money in the WBT 48-county basic area,** most of it controlled by adults . . . and WBT has more of the adult listeners.

WBT RADIO
CHARLOTTE
Jefferson Standard Broadcasting Company

Source: *U.S. Dept. of Commerce. **Nielsen Coverage Service, Number Two and Sales Management's Survey of Buying Power, 1960.

WBBM Radio's solid LIVE *SHOW*manship and motivating LIVE *SALES*manship produces SALES RESULTS year after year! That's the reason so many of America's gilt-edge advertisers continually depend on WBBM Radio to move their products or sell their services in the nation's second market.

Call Bill Connelly, WHitehall 4-6000 or CBS Radio Spot Sales


ST PAUL FEDERAL SAVINGS & LOAN ASS'N.
Programs
SCHLITZ BREWING CO.
Programs and Announcements
STANDARD BRANDS
Programs and Announcements
UNITED AIRLINES
Programs and Announcements
WALGREEN CO.
Programs and Announcements
08.84
LIVE showmanship
LIVE salesmanship
WBBM
RADIO
CBS IN CHICAGO
CHICAGO'S SHOWMANSHIP STATION

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

ORDER YOUR REPRINTS NOW

FILL COUPON
WE'LL BILL YOU LATER

Price Schedule

1 to 10	40 cents each
10 to 50	30 cents each
50 to 100	25 cents each
100 to 500	20 cents each
500 or more	15 cents each

SPONSOR READER SERVICE • RADIO BASICS
40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

.....QUANTITY.....

Timebuyers at work

Lucille Widener of Victor & Richards, Inc., New York, feels that "the advantages of working for a small agency are numerous. The responsibilities are numerous too. The buyer works directly with the media director and meets all the clients personally. In a recent article on timebuyers, a vice president and media director of a large agency admitted that the buyer, unfortunately, rarely sees the client in order to explain why program B is a better buy than A, even though B's cpm is higher than A's. The smaller agency timebuyer has a chance to explain the why's and wherefores of a buy. The promotional pieces that are sent in by stations to the timebuyers are very important. Last year, a station in Salt Lake City, Utah, sent a success story in on their morning man. He had received thousands of orders for a certain mail order item. We filed this—not only in the files but in the back of our mind. When the next radio campaign got under way for one of our clients, we ordered this morning schedule and ran for weeks and weeks. Result—the station got billings and we received orders. It is a good idea for representatives to send success stories and promotional pieces."

Carole Lewis of Papert, Koenig, Lois, New York, points out, "The trend among advertising agencies, large and small, towards more creative copy places an added responsibility on timebuyers. Obviously, the necessity to put more originality into commercials, to make each sell more effectively, is a result of our more competitive economy. Each expensive unit of time must work harder if it is to produce the same amount of net profit for the advertiser. This extra effort cannot be limited to the creative department. With better tools to work with, better radio or television commercials, the buyer has an even more stringent responsibility to put them to best use. The content of the commercials, the particular appeal of their selling approach, must be considered in selecting time, programs and stations that will most accurately match their direction. This blending of product characteristics, creative direction and appropriate media selection can be a most stimulating challenge to a timebuyer—especially when one adds to the blend. 'And don't forget, keep the cost per thousand down.'"

"Well, we decided <u>one</u> thing, anyhow:
we include Huntington-Charleston and WSAZ-TV."

MORE AND MORE sales and advertising managers are putting the HUNTINGTON-CHARLESTON market on their must-buy lists. Reasoning: This *Dynamic Circle* pulls together 72 counties in 4 states, an area of concentrated industrial might in the heart of the "American Ruhr" region of the great Ohio Valley. The two million industrious people who live here earn $4 billion in annual payrolls. WSAZ-TV is the only *single* advertising medium that covers the nearly 500,000 TV homes in the area. For this market was *created* by WSAZ-TV's power and programming. Your Katz Agency man will be glad to tell you more.

WSAZ-TV
HUNTINGTON • CHARLESTON

CHANNEL 3 NBC

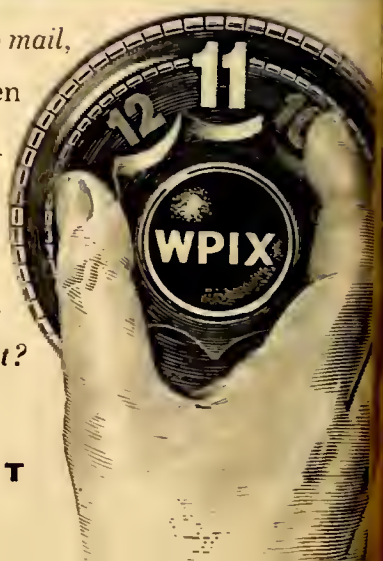
The Embassy of Greece

Mrs. George Denby, daughter of His Excellency, the Ambassador of Greece to the United States, photographed at the Embassy of Greece in Washington, D. C. . . . another in the continuing WTOP-TV series on the Washington diplomatic scene.

WTOP-TV 9
WASHINGTON, D. C.

REPRESENTED BY CBS TELEVISION SPOT SALES

Mail is usually a good barometer of one's popularity. Yet, because WPIX-11 *has no mail*, we're *more* popular with advertisers! An extraordinary statement except when you understand the *kind* of mail we mean: *No Mail Order Advertisers!* WPIX-11 advertisers are *national*, representing the foremost advertisers in the land. General Motors, General Foods, P & G, Coca-Cola, R. J. Reynolds – they're all here in quantity. It makes good sense to join in the fine company of national advertisers on WPIX-11. *Where are your 60 second commercials tonight?*



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

3 APRIL 1961
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The big focus on the week: the continuing brisk upward trend of national spot tv buying for the second successive week.

As a result of this sharp upsurge in calls and orders major reps **have radically revised their previous estimates** of March, April, and May business. Some think that **even June** will turn out substantially above expectations.

They make this reservation: **March 1960 was such a disproportionately large month** that some stations may not show much of an increase.

The action on availability calls and confirmations the past week was fairly **evenly spread between New York and the midwest.**

New York tv business included P&G's Duz (Compton), 49 weeks, 5-10 minutes day and night each per station; Avon Cosmetics (Monroe Dreher); Palmolive soap (Bates), 52 weeks, day and night minutes, chainbreaks; American Home Instantine (Compton) and Sani-Flush (Bates); Ivory Liquid (Compton); Calumet baking powder (FCB).

Out of the midwest: Kool-Aid (FCB); Kellogg (Burnett), all products in major markets, 10 weeks; Rust-Oleum (O'Grady, Anderson, Gray); American Dairy (Campbell-Mithun); Amoco (D'Arcy), eight weeks, about 70 markets; Continental Casualty (Hartman), 15 markets.

In view of Ford's new approach to tv, spot has every chance of becoming an important item on that giant's advertising menu.

How spot fares, of course, will depend in large measure on the **response that the automotive firm gets from the networks** to the position it has delineated concerning the use of that medium. That position, in sum, is this:

- Ford will **no longer obligate itself** to maintaining a flat level of billings on a year-around scale.
- The new pattern will be—**lay it on very thick the last quarter of the year,** thin out a little the first quarter of the year, reduce advertising perceptibly the second quarter and push very little during the summer.
- Because of the basic economics of the auto field, it is imperative that the networks apply **an all-out dollar discount instead of figuring in continuity also** (ABC TV already does it).

The foregoing is all **part of a long-range plan** that Ford has adopted for its advertising strategy and general marketing. In light of the fact that NBC TV, for all intents and purposes, has let Chevrolet take a 13-week hiatus—the first such granted—from its Sunday 9-10 p.m. slot has made Ford **confident that the networks will go along**—partially, if not completely.

Madison Avenue reaction: **CBS TV and NBC TV will likely take a long, long look at the discount angle** since it involves a most basic principle in their economic structure.

Some agency marketingmen see something that happened this past winter as boding well for retailing and advertising this spring.

They note that because of the severe snowstorms and sub-zero weather in January and February, and even March, **people didn't get out to shop for other than necessities.**

This built-up mound of spendable cash, the marketers add, **will gravitate rapidly** toward the retail marts handling durables as the weather turns better for shopping.

The midwest accounted overwhelmingly for the past week's new activity in spot radio.

Among the accounts: Campbell's Barbecue Beans (NL&B); Clabber Girl baking powder (Pollyea, Terra Haute); Heckman Biscuits (Hartman); **Swift's** Allsweet (Burnett); **Kraft** Margarine (NL&B); Kraft's Mayonnaise (JWT); Parker Pen (Compton); HA Hair Arranger (R. Jack Scott). **About set to buy:** Speigel (R. Jack Scott).

For the second time within a year D-F-S is on the quest for special rates from radio stations for L&M—but with this difference: the agency is side-stepping the reps and approaching the stations directly.

One of the stations contacted by D-F-S reported to its rep that the deal the agency offered was lower than the lowest possible end rate and called for discounts not contained in the rate card.

D-F-S's response to SPONSOR-SCOPE re this report: no comment.

New food brands are doing a lot to keep spot buying active out of Chicago.

• Quaker's ready-to-eat high-protein, Life (JWT), which has been under test in Albany, N. Y., for three years, **is going national with tv schedules.** The cereal is a competitor of Kellogg's K and emphasizes a **built-in sweetener,** which K lacks.

• **Two new 900-calorie formulas,** Pet Milk's Sego (Gardner, St. Louis) and General Mills' Subtract (Knox-Reeves) are also bowing into air media this month, with **Sego electing spot tv and Subtract, spot radio.**

With the way the scheduling's going in network tv, sports could turn out to be the last refuge of live programing.

Perhaps that's why sports continues to be a **highly saleable commodity** in the medium.

In any event, there'll be **more network sports than ever on tap** for the sponsor dollar during the 1961-62 season, with Ford, as noted in the previous issue, among the latest long-range policy recruits.

Following is SPONSOR-SCOPE's network-by-network breakdown of estimated sports revenue (time, talent, rights, production and cable costs included) for the coming season:

ABC TV

EVENT	PACKAGE PRICE
Sat. Night Fights	$7,000,000
Sat. Sports Specials	3,200,000
American League Football	6,000,000
NCAA Football	6,100,000
Post-fight programs	1,300,000
All-Star Football	375,000
Bing Crosby Golf	250,000
Miscellaneous	2,000,000
TOTAL ABC TV	$26,225,000

CBS TV

National League Football	$10,800,000
NFL Championship Game	850,000
Baseball Game of Wk.	6,000,000
Sun. Sports Specs	3,500,000
Masters Tournament	275,000
Triple Racing Crown	350,000
Orange Bowl	400,000
Cotton Bowl	350,000
Blue Bonnet Bowl	250,000
Gator Bowl	250,000

CBS TV (Continued)

PGA Tournament	$250,000
Miscellaneous	3,000,000
TOTAL CBS TV	$26,275,000

NBC TV

Baseball Game of Wk.	$7,600,000
Pro Basketball	7,000,000
World Series	3,800,000
All-Star Games (2)	1,200,000
Rose Bowl	700,000
Sugar Bowl	700,000
National Tennis	350,000
Liberty Bowl	300,000
Blue-Gray Game	250,000
National Open Golf	250,000
NIT Games (2)	250,000
Senior Bowl	225,000
East-West Game	200,000
Pre-game shows	200,000
Miscellaneous	1,500,000
TOTAL NBC TV	$24,525,000
GRAND TOTAL	**$77,025,000**

It would be no exaggeration to say that major tv agencies and their clients are appalled at the prices asked for some of the new network half-hour film series.

The negative costs of some of the new ones are **running $60-65,000,** as compared to two or three seasons back when $40-45,000 was considered pretty high.

Undoubtedly the record-breaker of them all is the new Robert Young show, which has been sold on an alternate-week basis to Scott Paper and Toni at **$72,000 for originals and $30,000 for reruns.**

Scott, whose relations with Young and his producer, Gene Rodney, have been most cordial over the years, **couldn't resist a protest when the price was mentioned.**

However, it became reconciled by the thought that if the budget proved too overwhelming, the series would be given a **summer hiatus and a cheaper show substituted.**

Reynolds Metals (L&N) may be starting something that could, if widely adopted, throw a monkey wrench into the alternate-week cross-plugging concept.

In settling on an alternate hour of NBC TV's Dick Powell anthology Reynolds stipulated that it would consume **all six minutes of commercial time coming to it.**

This means the other sponsor or sponsors of the series will **have to forego mention on the alternate week.**

CBS TV is definitely getting off the ground with its 10 a.m.-to-noon rotating minute sales plan.

As of last week it was running around **50% of sellout;** that is, of the 100 spots available approximately 50 were sponsored. NBC TV morning periods were **75% sold.**

Nighttime sponsored picture for the first week of March: in terms of minutes ABC TV was **up 25%** over a year ago, CBS TV was **down 10%** and NBC TV was **up 10%.**

NBC TV is making it easier for advertisers to buy into most of its fall hour shows by pricing them at a flat $30,000 gross per commercial minute.

The effect: (1) it betters the network's competitive position, particularly on new series; (2) it provides **a convenient type of buy for individual brands.**

In some cases the network requires a run of **26 consecutive weeks;** in others, the minimum is 13 weeks, with alternate weeks verboten.

P&G will have a record number of weekly nighttime commercial minutes riding this fall on the tv networks.

At the moment the P&G product exposure adds up to 18½ minutes a week, with the placement as follows: the Snowwhites, three minutes; Cheyenne, two minutes; Rifleman, three minutes; the Dick Van Dyke show, three minutes; the Real McCoys, three minutes; the CBS TV period now occupied by the Tom Ewell show, 1½ minutes; **the unscheduled ABC TV Thursday 9:30-10 period, three minutes.**

ABC TV points to the January-February 1960 report on audience composition by ARB as giving added support to the network's claim that its nighttime schedule holds top favor with the younger and larger tv homes.

The following comparisons concern average per-minute ratings between 7:30-11 p.m.:

GROUPS	ABC TV	CBS TV	NBC TV
Under 40	24.7	20.9	18.3
40-54	20.5	22.0	17.7
55 & over	15.8	22.8	21.1
1-2 families	15.4	21.6	19.3
3-4 families	19.6	22.7	18.7
5 & over families	27.1	21.5	19.0

Put this one down as a first since the advent of bigtime tv. CBS TV is turning over a nighttime period to a regularly scheduled sports show, namely, what is now the Sunday Sports Spectacular.

The switch will be for the spring and summer. The spot: Thursday 7:30-8:30.

The suggestion for the move came from JWT **in behalf of Schlitz.**

Look for Campbell Soup (BBDO) to up its spot radio budget for 1961-62.

The pattern will be to cover all the bigger markets in its regional buys, which will raise the list to **between 80-100 markets.**

A report prepared for the annual meeting of CBS, Inc., stockholders (19 April) reveals that the top five earners on the broadcast side in 1960 earned among them around $1,164,627 in salaries, additional compensation and retirement pensions.

		Additional Compensation			
PERSON	SALARY	PAID OUT	DEFERRED	PENSION	TOTAL
William S. Paley	$150,000	$138,750	$11,250	$59,252	$359,252
Frank Stanton	150,000	138,750	11,250	59,027	359,027
Merle S. Jones	100,096	17,500	22,500	24,300	164,396
James T. Aubrey, Jr.	100,000	40,000	-----	30,300	170,300
Arthur Hull Hayes	63,500	16,250	8,750	23,152	111,652
TOTAL	**$563,596**	**$351,250**	**$53,750**	**$196,031**	**$1,164,627**

What is now a lot of smoke on the beer front could turn out to be a big spot billings fire come the warm weather up north.

Practically all the brand leaders with more or less national distribution have been inquiring about availabilities of time and programs in both tv and radio.

These include Schlitz (JWT), Miller (Mathisson), Old Milwaukee (Best), Pabst and Blatz (K&E). Budweiser (D'Arcy) **is deep in the process of actually buying** tv and radio. An active regional is Frankenmuth, buying radio through Marcus, Cleveland.

Incidentally, **more and more reps are acting as local salesmen for stations** in getting orders from **national brewers** via their agencies. The rate is local card rate, with the agencies expected to add on their 17.6% commission.

The SRA's standard contract form has but one hurdle to go for final adoption at JWT.

The agency's media department has been studying the form since last November and last week it recommended to the legal department the latter give it its imprimatur.

Quite a number of other important spot agencies have already embraced the form, but an exception will be Burnett. It's not because Burnett doesn't favor it, but the agency handles station buying via an automation system.

Looks like Compton will plug the hole made by the exit of Mobiloil with the acquisition from Grey of Chock Full o' Nuts ($2.5 million).

Grey is making up partially for this defection with the Martinson coffee account.

Farm radio markets, which include large urban stations catering to rural audiences, are due for a huge haul of Ford tractor dollars out of Meldrum & Fewsmith, Cleveland.

The market list may run as high as 600, and the occasion is the introduction of a new large-type tractor, which makes **Ford now competitive** with International-Harvester

For other news coverage in this issue: see Newsmaker of the Week, page 6; Sponsor-Week, page 29; Sponsor Week Wrap-Up, page 66; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 80; and Film-Scope, page 72.

OURS: We don't exactly *own* South Carolina, but we claim it as our beat. Our oyster, in a real sense. It opens up for us because we know its business, government, culture, people. People best of all: their likes, dislikes, habits, greatnesses, and strengths. A knowledge growing out of nearly 30 years of operating broadcasting facilities in the capital city. □ This is why we're credited with a 78.7% share of viewing (by Nielsen) in the Columbia Metropolitan Area. Over a quarter million people in the 1960 Census, largest in the state and second only to Charlotte in *both* Carolinas. And our 1526-foot tower makes more of *all* South Carolina ours than any other station can claim. □ This is another good reason why South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina

Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**

G Richard Shafto, *Executive Vice President*

WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative
or C. P. Persons, Jr., General Manager

Latest tv and radio developments of the week, briefed for busy readers

3 April 1961

SPONSOR-WEEK

- **FCC studies conversion of commercial v's to education**
- **Admen pass the new ASA ratings summary buck to analysts**
- **Nielsen's Media Service: 'complementary' or 'competitive'?**

NET TV BUYING FLURRY AS OPTIONS END

Client options are up today (Monday) after a weekend extension by the networks because of the holiday. Shortening deadline spurred a flurry of buying activity in the past fortnight.

In the six-day sales period from 20 to 28 March, 20 major agencies made 40 program buys on the three networks. A SPONSOR-WEEK summary of sales reported by the networks for this time period points up these trends:

- Most of the sales are new rather than renewal business—29 in 40 transactions.
- More than three-fourths of the sales are for fall rather than summer sponsorship.
- Five agencies in the 20 represented account for 25 of the 40 program buys.
- A total of 31 advertisers was signed by the three networks in six sales days, with 13 for CBS TV, 11 for NBC TV and 7 for ABC TV (verbal orders not included).

Agencies doing the most business in terms of total program buys—NOT necessarily in terms of billing volume and commercial tonnage—were headed by Compton, with portions of seven programs purchased for Schick safety razor.

Next in order of total number of show buys were Lennen & Newell and Kenyon & Eckhardt, with five each. The weight is with L&N, however, because through it the American Gas Assn. has contracted for eight hour-long live dramas based on movie scripts owned by the Selznick Co.

Series will be telecast in color at the rate of one monthly on NBC TV. Other L&N clients which bought

(Continued on page 31)

$40 million billing in latest ad merger

$40 million is the estimated annual billing for the newly merged Western Advertising and Geyer, Morey, Madden & Ballard, the former contributing some $6 million of this total.

Western, a 36-year-old agency, becomes a division of GMM&B, which is 50 years old. Announcement was made by Sam M. Ballard, president of GMM&B, and G. B. Gunlogson, Western board chairman. Move is effective today (Monday).

FCC to study how commercial vhf's in L.A., N.Y. could convert to education

(Washington): Two commercial vhf tv stations in New York and Los Angeles may be diverted to educational uses.

Possibility came to light last week as FCC in a surprise move approved immediate inquiry into feasibile methods by which this could be done. Each city now has seven commercial vhf allocations.

FCC notes that 13% of the American public living in these markets is now deprived of such a service, and that both cities have unusually good educational resources. Both have unused uhf allocations for educational facilities.

Deadline for comments is 1 May. FCC contends it is "urgently desirable and in the public interest to inquire into means." Study will be complex and necessarily threatens existing commercial operations.

Dissenter was Com. Robert E. Lee.

Fabulous ...even for TEXAS!

THE NEW 3 1/2 MILLION DOLLAR HOME OF WFAA am • fm • tv DALLAS

"Communications Center®"

The move is completed... now the combined staffs of WFAA RADIO & TV are located in the largest and most modern independent facility of its kind in the world. Everything is new! It is truly a "Communications Center"!

AM – FM

WFAA RADIO can now boast production and transmitting facilities second to none. There is four channel stereo, a floating sound stage, a battery of all new Ampex tape consoles, Neumann single track and stereo disc recording equipment, a special sound effects room and much, much more.

TV

Three large studios fully equipped with 9 Marconi 1½" Image Orthicon cameras, color cameras, a revolutionary Tele-Cine' center, 5 Ampex videotape recorders, the latest intersynch and interswitch equipment, and a $250,000 videotape cruiser that can go anywhere.

You Name It... WFAA–AM–FM–TV CAN PRODUCE IT!

WFAA RADIO—570 ABC • 820 NBC
TELEVISION—CHANNEL 8 ABC

Radio & Television Services Of The Dallas Morning News

Edward Petry & Co., Inc.

(Continued from page 29)

net tv: R. J. Reynolds, Reynolds Metals, Lorillard's Kent cigarettes.

The K&E accounts: Mead-Johnson, buying into four NBC TV shows, and Pabst Brewing (CBS TV). Next in agency rank were Young & Rubicam and Dancer-Fitzgerald-Sample, each with four program buys.

Y&R: One-half of "New Breed" on ABC TV for Johnson & Johnson, a third of "Bus Stop" on ABC TV for Singer Sewing, renewal on ABC TV for J&J of "Donna Reed" and "Surfside 6."

The DFS business: Sterling Drug for NBC TV's "Thriller" and "Dr. Kildare," L&M also in the latter and for "Twilight Zone" on CBS TV.

Only non-New York agencies represented in the buying list for that period were North Adv. and Leo Burnett, Chicago, and Knox-Reeves, Minneapolis.

Most of this new business—about 40% of the program buys—has come from drugs and cigarettes, with other product categories about evenly divided with only two or three program buys.

Storer names Baxter to radio v.p. slot

Encouraging nod in radio's direction has been given by the Storer Broadcasting Co., where Lionel Baxter has been named vice president for radio and the seven Storer radio properties.

Lionel Baxter

Baxter's credo is to match community need with the basic program service of news, music, entertainment and special features. Four of the Storer outlets are independents, three, network-affiliated.

Baxter has held a variety of executive positions with the firm since 1953, when he became commercial manager of WBRC, Birmingham, and moved a year later to the managing directorship. In '57 he took over v.p. and management of the Philadelphia outlet, WIBG, remaining there until 1959.

TvAR to represent 3 CBS stations

Television Advertising Representatives will represent three major tv stations now serviced by CBS Spot Sales.

They are: WTOP-TV, Washington; WBTV, Charlotte, and WJXT, Jacksonville. Effective date is 25 June. TvAR now reps five tv stations owned by Westinghouse Broadcasting, of which it is a subsidiary.

RESEARCHERS' EYES GLUED TO FINE PRINT IN U.S. RATINGS SUMMARY

Statisticians and analysts throughout the industry are absorbed this week in a word-by-word perusal of the complex 163-page report on ratings made by the American Statistical Assn. to the Committee on Interstate and Foreign Commerce in Washington.

Admen and most broadcast pros are throwing up their hands—figuratively and literally—and relying on research colleagues to untangle the skeins of technical terms and interpretations.

In balance, the report seems to omit specific conclusions and to straddle the fence in documenting an equal number of pros and cons about current ratings services, their systems and techniques.

Several trends emerging seem to follow those already established in agency analysis of the raw ratings data. Among them:

- The major agencies blend the results of more than one service to come up with a pattern. They don't take a raw rating at numerical value per se.

For example, if Service A shows a 10 rating, Service B a 5, these raw figures are balanced off against the program competition. Usually rankings of shows in relation to others surveyed by the same service show a constant pattern.

- The same generalized approach is usually taken for audience composition data. For example, a program may attract 60 women, 30 men and 10 teens for among every 100 persons.

An agency analyst, looking for trends, would be influenced against buying such a program for a male audience because of the female dominance.

New York admen, commenting on the survey in general terms, concur that there is a need for standardization and additional documentation, and for the ATA's recommended Office of Research Methodology.

As one noted, however, "Everybody is for better ratings. It's like no one being against sin!"

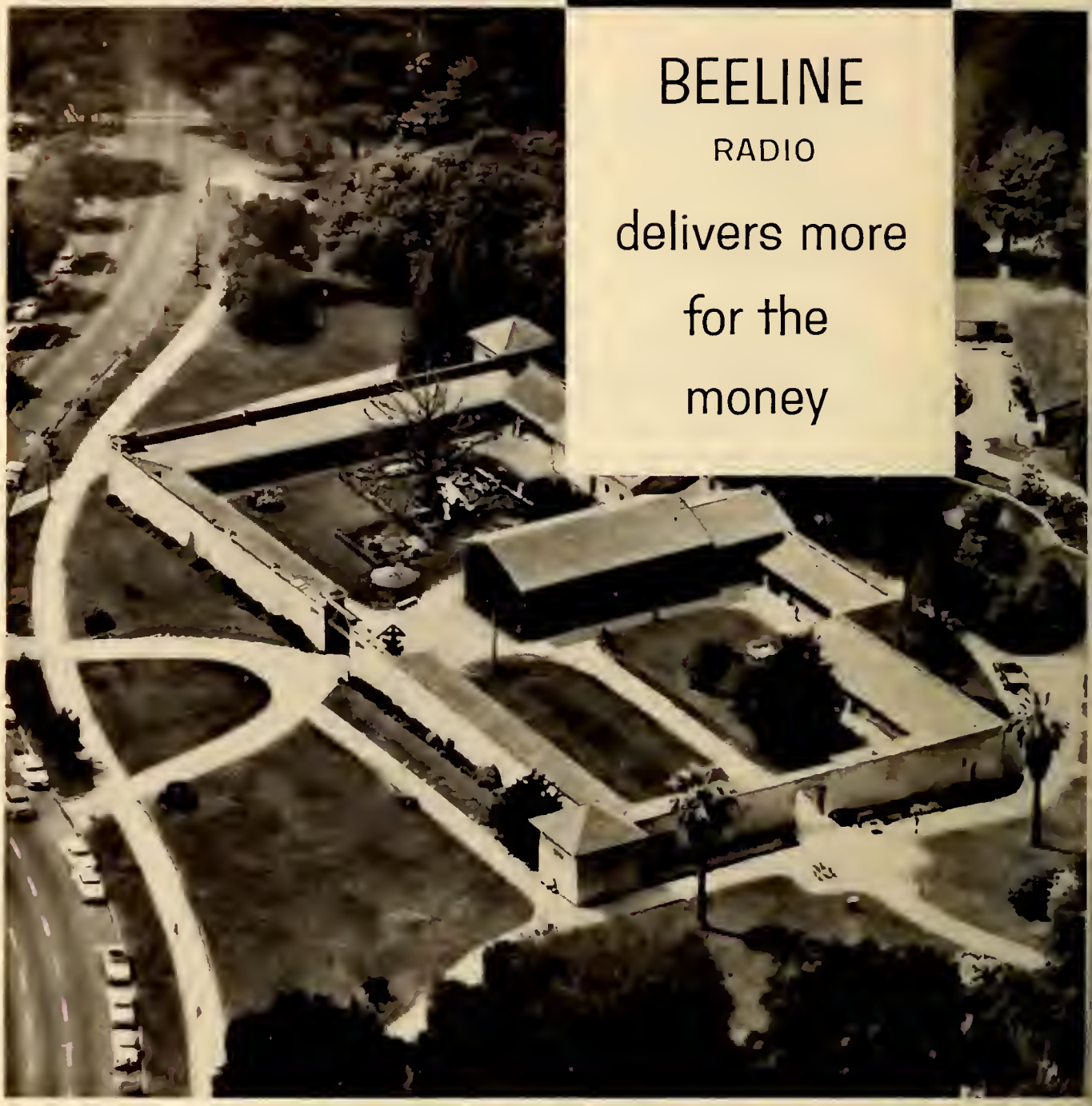
Oren Harris, chairman of the Regulatory Agencies subcommittee—a follow-up group to the former Oversight subcommittee which commissioned the independent study a year ago—commented on the report's complexity as he released it to the press 10 days ago.

He noted there was something in it for everybody—for those people against and those pro ratings as now determined.

The six chapters in the booklet cover these subjects: 1. General introduction. 2. Discussion, conclusions and recommendations. 3. The data provided by the rating services. 4. Methods used and populations covered in current rating services. 5. Interviewing procedures. 6. Sampling methods.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more for the money



Sutter's Fort, today an historical monument, is visited annually by more than 300,000 persons

Sacramento always has been a leader in California history and development. Even in the pioneer days of Sutter's Fort it was the center of an area obviously destined for a great future. Sacramento, today, has fulfilled that early promise and is one of California's most prosperous markets. KFBK, the Beeline station in Sacramento, reaches the listeners who do the biggest share of the buying in this market.

Sacramento is one of the *five* important markets in Inland California and Western Nevada where Beeline stations reach more radio homes than any other combination of stations — *at the lowest cost per thousand.* (Nielsen, SR&D)

Better check the Beeline stations for your next campaign in this vital area.

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

Wall St. Journal says tv $$ gains spark revamp of Satevepost, maybe Life

A whopping 36-inch story in last Wednesday's "Wall St. Journal" credited tv's capture of advertising dollars as the big reason for an upcoming revamp of the "Saturday Evening Post"—and possibly "Life," too.

Among statements in Michael Creedman's summary:

- "Changes (in prospect for Satevepost) are dictated by an entirely new challenge: tv."
- "The trouble, according to magazine men, is declining advertising, lost mostly to tv in recent years."
- "The 'Post's' big competitors in the general magazine field—'Life' and 'Look'—have not come up with the complete answer to tv competition either." (See adjacent story.)

WSJ noted that 1960 was the 10th consecutive year in which "Post" had ad lineage losses. In 1950 lineage totals figured 3-plus million; a decade later, despite circulation gains lineage dropped to 1.8-plus million.

N. Y. ratings bill voted into limbo

The New York State bill which would have demanded full documentation about ratings used in promotion or sales was tabled indefinitely, in effect, as it was sent back to committee last week before adjournment of the Assembly. Move puts it in limbo until next year.

Bill was filed by Assemblyman Bruce Manley, Republican from Fredonia, on 4 January as an amendment to the penal law "in relation to the issuance of radio or tv ratings for the purpose of influencing the sale of advertising."

Essence: to require full statements as to the "manner in which percentages or numbers are obtained" including "description of the method used, number of persons contacted, dates and times when contacted, location of such persons, exact area covered by the poll."

Spring plus love equals Prince spaghetti

Prince Macaroni Mfg. Co. has hired a "love entrepreneur" to extoll this emotion's satisfactions to the nation's housewives.

Three-minute radio features themed to "Nothing moves people like the power of love" indicate the sponsor's implicit hope that nothing moves sales of spaghetti like spot radio (supplemented with newspapers).

"A little romance" is to be imparted by John Fostini, "whose dramatic, virile voice and realistic approach to the subject of love are unique."

Agency: Adrian Bauer and Alan Tripp, Philadelphia.

ADMEN MULL 'COMPLEMENTARY' ROLE OF MAGAZINES TO TV

A spot check on Agency Row reaction to A. C. Nielsen's introduction of its new Nielsen Media Service is that magazines got a big boost. But admen talking with SPONSOR-WEEK aren't at all sure just what tv gets out of the new comparison.

Objective of the new print-tv service, Nielsen spokesmen said Monday at a mass introduction or agencies and advertisers, is to "provide a continuing audience measurement of national magazines, of network tv and also to provide the facility for combining audiences that view or read these media."

Presentation stressed that the information was not "competitive"—merely "complementary." But general findings are construed by many tv pros to be highly competitive, in THEIR sense of that word.

One conclusion: magazines have "heaviest contact" in light-viewing tv homes, "minimum contact" in homes that have been covered heavily by tv." Thus the heaviest readers aren't the heaviest viewers.

Another summary: Westerns, situation comedies and mystery dramas reach more of the younger homes, and Westerns have more general appeal than the other program types. Weekly magazine averages tend to have the same audience pattern as the average situation comedy or mystery drama. However, "the average Western reaches more of the lower income homes, those with a family income under $5,000," contrasted with the average measured magazines which "has higher audiences in the upper income groups ($8,000-plus)."

The average situation comedy and mystery drama—again—tend to have audiences similar to the magazines—upper income homes. Nielsen stressed that "nobody buys on averages; they help to give direction."

ADVERTISING HAS ITS OWN M.M.

The initials MM took on new meaning last week as Metropolitan Broadcasting Corp. stockholders voted to change the corporate name to MetroMedia Inc.

John W. Kluge, board chairman and president, pointed out the multiple-media operation of the company with its tv and radio properties and its recent acquisition of the Foster & Kleiser outdoor advertising firm which headquarters on the West coast. He noted also that the broadcast properties contribute about 50% to the company's gross.

John W. Kluge

Still further expansion was provided for by stockholders who voted authorization to increase the number of stock shares to 3.6 million.

More SPONSOR-WEEK continued on page 64

Ten million viewers a week! Watching 33 million hours a week! That's the audience picture on THE LATE SHOW in just five markets ... those served by the five CBS Owned stations. And the picture gets better all the time. Because THE LATE SHOW is now showing more great movie hits of the '50's... star-studded features, never

SOURCE: Unduplicated audience, latest available NSI.

before shown on television, from a prize package of more than 250 Columbia pictures (including "The Caine Mutiny," "Knock On Any Door," "The Long Gray Line," "The Marrying Kind"). All this added to film libraries which already attract the largest movie audiences in each market. **CBS TELEVISION STATIONS** ◉

A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia, KMOX-TV St. Louis (all represented by CBS Television Spot Sales).

why paint just the town?

*the Charlotte TV MARKET is First in the Southeast with 642,500 Homes**

The way some people talk about covering city populations, you'd think the folks in the counties don't count.

The Charlotte City population is a fair two-hundred thousand *but* the Charlotte TV Market population is a walloping first-place 642,500 homes!

We'll add modestly that the WBTV bucket covers 55.3% more TV Homes than Charlotte Station "B." **

WBTV

CHANNEL 3 ◉ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

* Television Magazine—1961

** ARB 1960 Coverage Study—
Average Daily Total Homes Delivered

"We use spot radio to solve marketing problems. If we use it . . .

BBDO boosts spot radio with new 'pocket piece'

Top user of medium is sending primer to its clients in attempt to break down long-held theories, show medium's present values

. . . more than anybody else, then we're on top of the list. But . . .

. . . we're not concerned about where we place," says Herb Maneloveg

BBDO, the top spot radio billing agency ($15 million in 1960, according to SPONSOR's estimate), is sending out to its clients this week its long-awaited booklet on spot radio. The booklet takes a hard and authoritative look at the economics of spot radio, its audience and delivery. It is in effect a briefing to the agency's clients as well as notice that, while many of the old opinions about radio have died hard, they are unequivocally dead.

The pocket piece, released by BBDO's v.p. and media director Herbert D. Maneloveg, contains an abundance of charts, figures and facts (some surveys were especially made for BBDO) on the "hows" and "whys" of spot radio buying, but this does not mean that the agency is establishing a set pattern for spot radio use among its clients.

"Every product, every client is different," said Maneloveg, "and there are dozens of ways to use spot radio. The purpose of the booklet is to remind clients and some of our people that radio has changed—and what constitutes that change; to put it in a proper perspective and perhaps change some old ideas."

Highlights of the report, prepared by the agency's media plan-

"Every product, every client is different; there are dozens of ways to use spot radio."

THE CHANGING STATION

Independent vs. power & web stns.

	Top "Powerhouse" or Network Station	Top Independent Music & News Station
National Rating Index	100	100
By County Size:		
A	97	140
B	92	90
C	59	55
D	166	71
By Homes With:		
Any Children	90	140
No Children	109	62
By Age of Head of House:		
16-39	63	131
40-54	109	129
55+	113	55
By Income Level:		
Lower (Under $5,000)	107	81
Middle ($5,000-$8,000)	92	108
Upper (Over $8,000)	103	123

Source: Nielsen NRI study, prepared for BBDO, April 1960

BBDO is careful to point out that this study—published here for the first time—is not intended to in any way deprecate the powerhouse stations, but to show clients the need for buying balance.

ning and analysis department, include analyses of:

• The growth of the independent stations, including basic audience profiles of these compared with "powerhouse" and network stations. A special Nielsen study prepared for the agency in 100 markets illustrates this section.

• The cost efficiency of spot radio comparing "typical" cost-per-1,000 to network radio, network and spot television (*e.g.*, "A tv advertiser will spend $105,000 per week for a nighttime network show. This same expenditure will buy over 50 radio spots per week in the top 100 markets.")

• The reach of single vs. multiple-station buys, including a table showing how hypothetical spot schedules would build up four week unduplicated ratings if split up on one, two or three stations (from studies also especially prepared by Nielsen).

"The numbers—everything in this pocket piece — all these things are merely a guide toward buying," Maneloveg explained. "They are merely documentation. There are obviously intuitive angles to understand before you buy a medium; the numbers are a guide, but only our judgement and knowledge can lead us to decision."

BBDO uses the spot radio medium "to solve specific problems, to answer specific needs." Among its major uses by 385 Madison Ave. timebuyers are the following examples:

1) To supplement a summer drop in television viewership. ("We often hold off a part of the budget for this purpose.")

2) By examination of the profile of a radio audience, when the buyer seeks young households, for example, he uses spot radio for additional frequency against prime prospects on top of a layer of national media.

3) Sometimes because of budget considerations or the peculiar profile of a product, they can use radio exclusively (*e.g.* men's products in driving time).

4) Fm and "better-programing" am stations give extra frequency for expensive purchase products.

"We use spot radio to solve marketing problems; it's as simple as that," Maneloveg stated. "If we use it more than anybody else, then we're at the top of the list. But we're not concerned about where we place, only with how we use it."

Among the special studies made for the pocket piece, one of the most significant to the medium deals with independent vs. network stations. It compares their audiences by county size, homes with children, age of head of household and income level. BBDO is careful to note that both kinds of stations reach important segments of the market, in which respect "they tend to complement each other."

"Let me point out," said Maneloveg, "that this study—published here for the first time—does not, nor is it intended to, in any way deprecate the powerhouse stations. It is designed to show our clients that a balance is necessary. Radio buying patterns are such that you must blend different stations together: you must examine station profiles."

The special Nielsen study (of 100 markets) illustrates the difference in basic profile between "powerhouse" and network stations on the one hand and independent stations on the other. The former are shown to be most popular among older and smaller families, to have a flat profile by in-

come and a good reach into rural areas.

The independent and music-and-news operations are shown to appeal to younger homes with children, to have "a sharp bias toward" higher-income families. And since most have "relatively weak signals" outside of their home areas, much of their audience tends to be concentrated in "A" and "B" counties.

"The purpose is not to come up with something new or earth-shaking," Maneloveg said, "but to remind our clients of the changes in radio. The major use of this study is, after all, for justification of certain buys. Clients, so many of them, still remember back to the days when powerhouse and network stations were the only ones they bought. But today, when you have a product that wants, say, big city or housewife orientation, the powerhouse station may not be the whole answer any more.

"You may want a certain age group," he continued, "or you may want reach just within the city limits. You look at this profile on page 11 and see that you can do better buying a number of independents in the same market. That's its purpose."

The media director outlined BBDO's basic philosophy on the use of "the numbers" after noting that the agency would "put out a series of pocket pieces, one for every medium that most people have a deep interest in but about which they may have questions." Subsequent booklets will cover fringe television ("What are the ratings; what an advertiser can acquire; who are the viewers?"); daytime tv ("This one is almost completed."); Fm radio; supplements; total audience concepts of magazines and a twice-a-year rate digest.

"We don't buy just for ratings," Maneloveg stressed. "The history of BBDO in tv shows that we have top programs some seasons and don't others. We examine the weekly figures, of course, but we're not unhappy when they're not all tops: the 'type' of audience we're reaching determines how happy we are. In radio, we use ratings the same way, just as a guide. We are more interested in the profile of our audience.

RADIO'S EFFICIENCY

Its cost-per-1,000 is relatively low

	Typical CPM Homes
Spot Radio	
Minute	$1.00-1.50
Network TV	
Day Minute	$1.50-1.90
Night Minute	$3.30-3.75
Spot TV	
Night "20"	$2.20-2.75
Fringe Minute	$2.30-3.00
Day Minute	$1.50-2.00
Network Radio	
Minute	$ .75-1.50

RADIO'S REACH

Typical buys, hypothetical schedules

Unduplicated four-week audience in 21 major markets

	No. of Spots per Week	4-Week Undup. Rating	Freq.
Single-Station Buy—			
Top Station	60	38.3	10.5
2nd Station	60	34.5	11.6
3rd Station	60	33.5	11.8
4th Station	60	28.1	9.1
Multiple-Station Buys—			
Top 2 Stations	120	59.1	13.6
Top 3 Stations	180	68.7	17.5
Top 4 Stations	240	73.8	19.7

Source: Nielsen, NRI Study. Prepared for BBDO, April 1960

Four-week unduplicated metro-area rating (av.=2.0)

No. of Anns. per week	If Schedule is on: One Station	Two Stations	Three Stations
12	17%	22%	25%
21	24	38	42
27	27	43	47
39	31	51	55
45	33	54	59
75	36	58	68
90	37	60	72

Source: BBDO estimates based on special NRI tabulations, April 1960

"Ratings are used only as a guide. In a buy, the important thing is the audience profile."

"Ratings are numbers; numbers are people: people are markets. We are trying to show our clients that profiles are the important thing. We'd just as happily sacrifice *x* number of rating points against better prospects among the audience.

"In radio," he noted, "we're saying to our clients, 'Would you rather have a nice average seven on a Top-40 station if you're selling a prestige product, or would you rather have a solid two or three on a station with compatible programing and an audience with a high income?"

Maneloveg said that he'd always been "surprised" at some agencies that make recommendations to clients and say that "our aim is to get *x* rating points a week." He asked, "What do rating points mean? You can buy a nice big plan, get good ratings—but perhaps you're not getting coverage, or you may be reaching the wrong people.

"We must look beyond ratings," he declared. "For reach or coverage you may have to sacrifice cost-per-1,000, lose a couple of discounts and buy different outlets. This is what we're trying to explain to our clients."

The study also makes note of radio programing trends. Based on station logs, Hooper and SRDS, BBDO estimates show a basic change since 1954. Music and news formats have risen to "complete dominance." Almost 75-85% of the programing of most independent stations is now composed of music and news.

Popular music accounted for 28% of programing in 1954, the survey says. Today it totals 48%. Concert music is up, from 4% in 1954 to 8% today. The other categories: Country music, still the same 7%; local news, up 1% from 1954's 11%; network shows, down to 10% today from 18%; and "miscellaneous," 32% (1954), 15% today.

The car radio audience tends, BBDO notes, to be (1) younger (between 18 and 44 years old); (2) in higher income brackets, and (3) better educated . . . "and thus offers a prime target for advertising exposure." Auto audience composition is listed as: from 6-9 a.m.—77% men, 14% women, 9% teens and children and 1.8 listeners per car; from 9 a.m. to noon—55% men, 26% women, 19% teens and children and 1.7 listeners per car; from noon to 6 p.m. —52% men, 31% women, 17% teens and children, and 1.7 listeners per car; and from 6 p.m. to midnight —52% men, 27% women, 21% teens and children and 1.9 listeners per car.

BBDO concludes, from data developed by Nielsen, Politz, Pulse and Sindlinger studies, that the average man does 30% of his radio listening away from home. Only 13% of the average woman's listening is done out-of-home. Of this, about 70% of male listening is done in automobiles; more than 50% of female listening out-of-home is done in automobiles.

Auto listening, BBDO tells its clients, adds 25-26% to in-home radio audiences. In the late afternoon and early evening hours, automobile radio usage is 40% as high as in-home listening. During an average day, almost 30 million people listen to car radios, males making up two thirds of the audience.

RADIO'S COST

Minute buys by market groups

	Cost Per Week	26-week Cost
TOP 10 MARKETS		
12 spots per week	$8,000	$208,000
24 spots per week	14,000	364,000
36 spots per week	19,000	494,000
48 spots per week	25,000	650,000
TOP 50 MARKETS		
12 spots per week	20,000	520,000
24 spots per week	36,000	936,000
36 spots per week	50,000	1,300,000
48 spots per week	66,000	1,716,000
TOP 100 MARKETS		
12 spots per week	28,000	728,000
24 spots per week	49,000	1,274,000
36 spots per week	69,000	1,794,000
48 spots per week	91,000	2,366,000

Source: SRDS, BBDO estimates

The agency notes here that costs vary sharply by station and time of day. Also, package plans featuring large discounts are not represented in the above chart; costs should be used only as guide

Radio's lack of seasonality is a plus, BBDO indicates. Average radio listening per week "does not vary sharply by season." June, July and August listening levels are the same as the annual average for the medium, the study says, and although in-home listening tends to drop slightly in the summer, added out-of-home listening more than makes up for this loss. "Tv viewing, on the other hand, declines by as much as 20% in the summer months."

Multiple station buys, BBDO tells its clients, are essential to provide strong penetration, because "very few stations in major markets are able to reach 30% or more of their metro area radio homes per week." In 21 major markets, the agency states, a "saturation" schedule of 60 spots per week, on one station, will deliver 38% of the radio homes an average of 11 times each, over a four-week period. A two-station buy (120 spots per week) extends unduplicated reach to 59%. A three-station buy (180 spots per week) reaches 69% of the homes, while all four stations combined deliver 74%.

Summing up BBDO's purpose in issuing the pocket piece to its clients: "Spot radio offers advertisers the use of an extremely economical, high-frequency medium which can be purchased with maximum flexibility. In many cases, radio can be a front-line vehicle delivering high levels of market penetration. In other situations, spot radio can provide the added 'reminder' copy lift needed to supplement a national network or spot tv schedule, or print campaign in key markets.

"BBDO has long recognized the inherent qualitative as well as quantitative values of spot radio. Because of this, we have consistently explored the available data on radio in order to determine basic media buying and planning principles. In recommending the medium for a specific marketing problem, no over-all rule of thumb or buying formulae can arbitrarily be substituted for proper media analysis which is geared to handle any specific questions."

Maneloveg declared that the release of the pocket does not mean that his agency is recommending spot radio over network radio, spot or network tv—"or any other medium, for that matter.

"We're just passing on all the available knowledge of the medium that we have, for our clients' education and appraisal.

"In our covering note we point out that we hope the booklet will help them to more easily understand the medium. We also state that our media department will be happy to expand on the study and specifically document how spot radio may or may not be suited to their advertising and marketing problems.

"We want them to understand the scope and potential of spot radio, as well as other media that might improve their marketing picture. Other pocket pieces concerning other media will, we hope, accomplish this aim."

RADIO'S PENETRATION

Average station share, 182 markets

By Market Size*	Top Station	2nd Station	3rd Station	All Others
Under 50,000	43.6	26.0	16.0	14.4
50,000-100,000	34.8	24.1	15.5	25.6
100,000-200,000	32.4	21.9	15.5	30.2
200,000-400,000	29.0	16.4	12.9	41.7
400,000 & Over	23.5	16.7	12.9	46.9
All Markets	28.3	18.7	13.2	39.8

*Homes in metro area. Source: Hooper, 1958-1960 7 a.m.-noon.

In the larger markets, the top station's share does well to average 23 to 25% because of the greater audience split, the agency notes.

INDIE VS. WEB OUTLETS

Comparison in 50 major markets

	Avg. Rating	Avg. Share
Top Independent	4.2	30
Network		
A	2.2	16
B	1.5	10
C	1.1	8
D	1.0	7

Source: Hooper, 1960

The basic profile of the "powerhouse" (50,000 watt) is "adult oriented." Independent outlets tend to appeal to younger homes.

STRICTLY BUSINESS—In the casual relaxed atmosphere of the poolside patio at St. Petersburg's Colonial Inn, reps get individual briefings "Pick a Pair of 6-Paks" promotion. Eugene F. Gray (l), the Bolling Co., Kansas City, goes over market lists with J. Dolan Walsh of

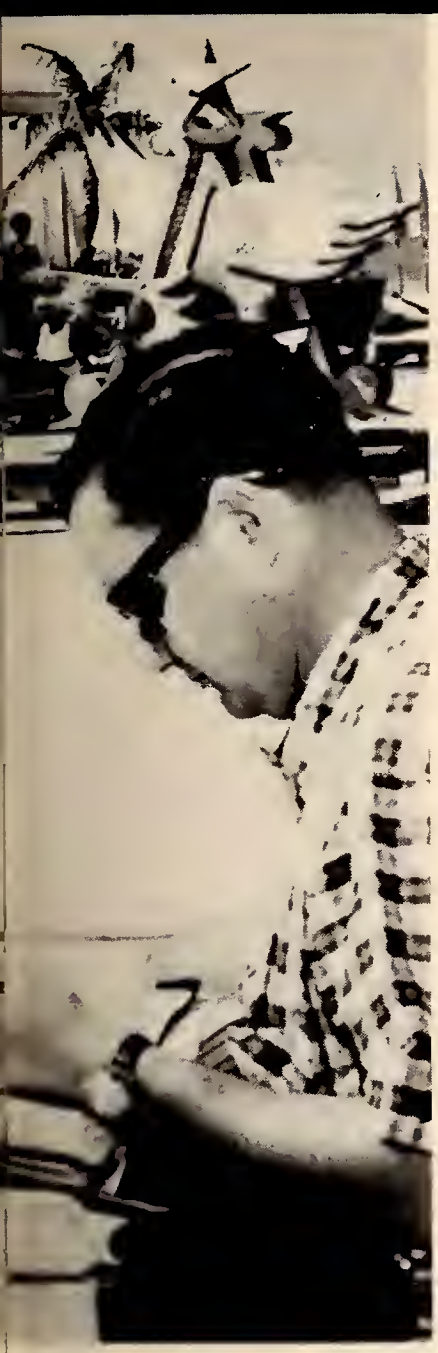
HOW TO GET TOP AVAILS IN A

Budweiser flew down its agency (D'Arcy), a few dozen Chicago, St. Louis under the waving Florida palms in effort to corral prime air availabilities for

Some hard-boiled business matters were thrashed out here beneath the languorous palms of balmy Florida, where Anheuser-Busch laid out the velvet carpet for reps in an effort to nail down blue chip availabilities for its upcoming, king-size summer promotion in supermarkets.

The makers of Budweiser and its St. Louis agency, D'Arcy, won't see all the returns in for a couple of months—the annual "Pick a Pair of 6-Paks" promotion doesn't begin until the end of May—but if the client doesn't get the cream of announcement spots on radio and tv, it certainly won't be for lack of trying.

A few weeks ago, Anheuser-Busch flew down a load of 75 media reps to its new $25 million plant, set in exotic Busch Gardens, consisting of 15 acres of tropical flora and fauna and one of the Florida's outstanding tourist attractions. About three doz



on Budweiser market budgets for its upcoming D'Arcy. Meanwhile, other reps await turn

NICE WAY

reps to discuss business key summer promotion

en key Chicago and St. Louis station reps were in the party.

The media sellers were exposed to the best in casual Florida hospitality. But when the reps got down to cases (beside the pool) about market budgets with Harry K. Renfro, D'Arcy v.p. and manager of radio/tv media and J. Dolan Walsh, assistant radio tv media manager, it was strictly business. There was good reason for it:

- The $2.5 million (half for radio/tv) summer push was described by Raymond E. Krings, Anheuser-Busch ad manager, as the most heavily supported promotion of its kind in the country. "This is no peanut deal," he told the reps.
- From 25 May through 31 July, during which time all Budweiser consumer advertising will be geared to "Pick a Pair," announcements will run on more than 600 radio stations and more than 300 tv stations. In addition, the promotion will be supported by the Budweiser-owned *The Third Man*, a half-hour series now running in some 80 markets.
- Though Budweiser is holding firmly to its number one ranking in beer sales and its share of market has increased nationally during the past four years, Budweiser's share of supermarket sales is down. William E. Bien, Anheuser-Busch marketing v.p., explained to the reps that 40% of national beer volume is concentrated in supermarkets.
- Budweiser, as well as other brewers, is being hit where it hurts by the supermarkets' private label beers. For this and the above reasons, Budweiser is understandably determined to get as much mileage out of its new supermarket promotion as possible.

The agency, client, and rep group from Chicago and St. Louis arrived in Tampa aboard a chartered DC-7, where they were greeted at Busch Gardens by August A. Busch, Jr., president and board chairman of Anheuser-Busch, who told them why this year's marketing plans are so important to the company.

Nearly 8.5 million barrels of beer were sold in 1960, he said, a record year for the brewery. He credited the "Pick a Pair" promotion for the company's hike in profits from $13 million in 1959 to $15.4 million in 1960. Last year marked the fourth consecutive year that Anheuser-Busch has maintained its record as number one in national beer sales. (In 1957 it regained the title as number one in national beer sales by brewery, and in 1958 became the leading branded seller.)

The general business sessions and the individual media meetings during the following two days were conducted in a uniquely informal environment on St. Petersburg Beach, at poolside and in meeting rooms of the Colonial Inn where the group was quartered during the trip.

The four-day excursion probably represents an unprecedented rapport between advertiser-agency and media. While no actual buying was done on the trip, budgets were discussed, and marketing and merchandising objectives were outlined for the promotion. This major thrust will gain additional impetus this year by a 20% increase in the consumer advertising budget.

Running concurrently in the "Pick a Pair" campaign will be full-page, four-color ads in eight national magazines and Sunday supplements, as well as a heavy outdoor schedule during June and July.

ENJOYING the hospitality of Anheuser-Busch are (l) John F. Box, Jr., of the Balaban stations and rep firm head Robert E. Eastman

PREVIEW of Budweiser promotion is gotten by Raymond E. Krings (l), Anheuser-Busch ad mgr.; John C. Macheca, D'Arcy v.p. and a.e.

Here's how the "Pick a Pair" promotion works for Budweiser at the retail level: The "buy-two" concept applies to just about any item on the grocers' shelves. Under the "Pick a Pair" slogan, strongly identified with Budweiser, retailers are encouraged to promote two of anything they desire. Budweiser, in addition to its own in-store displays, provides the material for retailer use on other items: "Pick a Pair" over-the-wire-hangers, price cards, shelf talkers, window posters, etc. These materials do not bear the name Budweiser—just the "Pick a Pair" slogan. The only place the Budweiser name is

POSING for group picture are midwest reps, Anheuser-Busch executives, media people from D'Arcy following tour of new Budweiser plant

featured is at the Budweiser stack displays, and other points of purchase.

The annual "Pick a Pair" promotion has gained wide acceptance in the grocery and package store trade during the past four years. Morris R. Shlensky, president of the Katz Drug Chain reported: "The slogan 'Pick a Pair' has been popularized to the point where it is now an accepted American axiom. The Katz chain has realized such fine results from the promotion that we have extended it on a storewide basis."

G. C. Brannon, president of the Piggly Wiggly Corp., had this to say of the promotion: "'Pick a Pair' points to increased sales in all departments."

The "Pick a Pair" concept, developed in December 1957 by the brewery and D'Arcy, began on a modest scale in 1958. But soon after the first year promotion of the buy-two theory, "Pick a Pair" seemed destined for success, according to An-

(*Please turn to page 56*)

FIVE-YEAR REPORT ON SPOT TV GROWTH

A hefty increase is revealed in TvB-Rorabaugh study; '60 totals 50% ahead of amount invested in '56

Announcements thrive as programs recede; number of spenders up; eight product categories double outlay

TvB today (3 April) releases a five-year review of spot tv's substantial growth, detailing the components of a 50% increase in gross time expenditures over 1956. Among its revelations:

- Spot tv more and more is becoming an announcement operation, while programs' share of revenue is on the wane
- The average spot tv advertiser spends nearly 80% more
- The number spending over $1,000,000 rose from 81 to 125
- Eight product classifications have doubled their investment; seven showed a hike of 50% or more

The report is a culmination of five years of research into and publication of spot tv expenditures by TvB and N. C. Rorabaugh. TvB does similar work on network tv, with the help of LNA-BAR. The wealth of information available for television is conspicuously absent from radio due to inability to develop a satisfactory and economical method, and lack of cooperation from stations, agencies and advertisers.

Spot tv advertisers spent $616,701,000 last year, compared to $397,606,000 in 1956, according to the study. While the number of advertisers was down slightly, individual expenditures were way up and withdrawals came almost entirely from those who spent under $20,000 a year, TvB finds.

Looking at individual advertisers, the largest (Procter & Gamble) trebled its spot tv budget over the five-year period, pushing the figure from $17,522,450 to $55,084,440.

The 10th highest spot tv advertiser's expenditure in the medium was 46% higher in 1960 than five years earlier. Miles Laboratories held down that position in 1956 with $5,354,730. Last year it was the Wrigley Co. which spent $7,810,220.

To qualify for 100th place last year took almost twice the spot tv investment that made the grade in 1956. American Bakeries Co. did it with $797,330 five years ago. In 1960 Standard Oil of California occupied the slot by spending $1,332,990.

SPOT TELEVISION SPENDING*

1956: $397,606,000

1960: $616,701,000

*Gross time, TvB Rorabaugh

That spot tv more and more is an announcement medium can clearly be seen in the direction taken by these increased monies. Announcements and participations were up 75%, I.D.'s 42%, while programs virtually remained the same in expenditures.

The figure for announcements and participations went from $266,970,000 in 1956 to $466,556,000 last year. I.D.'s hit $66,343,000 in 1960, compared to $46,906,000 five years ago. For programs, the investment remained in the neighborhood of $84,000,000.

Therefore, announcements and participations increased their share of the total spot tv dollar from 67% to 76%. I.D.'s were down slightly, from 11.8% to 10.8%, and programs showed a drop in share from 21% to 13.6%, according to TvB.

As for number of advertisers in the medium, last year's total is down somewhat from 1956 (3,807, compared to 4,000 previously).

TvB breaks down the five-year progress of spot tv expenditures by product category (see chart). It lists eight classifications that more than doubled their spending in the medium. In addition there are seven groups that went up 50% or more, six, between 25% and 50%, and two that were up less than 25%. On the other hand, TvB found decreased spot tv spending by seven product categories.

The study traces the five year progress of 1960's top 10 brands among the spot tv investors. In the lead with $7,810,000 is Wrigley chewing gum, which spent under a million dollars in the medium five years ago.

Second is Lestoil at $7,107,000, considerably less than its 1959 outlay, but well above the 1956 expenditure of $807,630. Next comes Maxwell House coffee, in the top 10 all five years, but now at its all-time high. In fourth, Kellogg cereals, up a million dollars over its 1956 figure. Mr. Clean, not yet on the market in 1956, or 1957, occupied fifth place last year.

Rounding out the top ten brands: Alka Seltzer, up there all five years; Kent cigarettes, which spent $4,667,000 in 1960 compared to $188,280 in 1956; Ford automobiles: Yuban coffee, at $4,615,000 last year, was a regional advertiser five years ago spending $65,670 in spot tv, and Folger coffee, though regional, spending over two and a half times more than in 1956. Expenditures for the top spot tv brand in 1956 would place that brand no better than fifth place for 1960.

The proliferation of brands on the market over the past five years made itself felt heavily in spot tv. TvB points out. Number of liquid de-

(*Please turn to page* 58)

BILLING TRENDS VARY GREATLY

These classifications more than doubled spot tv spending:

- Amusements and entertainment
- Garden supplies
- Hotels and resorts
- Household cleaners, polishes, etc.
- Household laundry products
- General household items
- Publications
- Sporting goods

These classifications went up 50% or more in spot dollars:

- Automotive
- Clothing, furnishings, etc.
- Confections and soft drinks
- Cosmetics and toiletries
- Food and grocery products
- Gasoline and lubricants
- Pet products

These classifications went up between 25% and 50%:

- Agriculture
- Ale, beer, wine
- Consumer services
- Drug products
- Stationery
- Transportation

These classifications went up but less than 25%:

- Household paper products
- Tobacco

These classifications went down in spot tv:

- Building material
- Dental products
- Household equipment
- Household furnishings
- Notions
- Tv, radio, phonograph
- Watches, jewelry, cameras

Macy's taped its tv fashion show in Rome

featuring French and Italian designer originals (worn by model at left, for example) and store copies (shown by Celeste Holm). It was Macy's third tv fashion venture and one of many department store spring tv fashion shows staged throughout the country

TV TAKES THE FASHION WORLD BY STORM

Print-minded stores like Macy's, Ward, Alexander's, Ohrbach's, Hess' are using spot tv to show spring lines

Tv fashion shows are stimulating in-store traffic, boosting sales, building images, stores happily report

The wooing of retail store advertising budgets from print to tv has seen its first major breakthrough this spring.

Around 50 department stores, including Macy's, Ohrbach's and Alexander's in New York; Montgomery Ward in 15 southcentral markets; Woodward & Lothrop in Washington, D. C.; and Hess Bros. in Allentown, Pa., have staged 30-minute taped fashion shows on local tv stations.

The significance of this breakthrough for spot tv is no small matter. For one thing, it is a giant step in the over-all education of print-entrenched retail and department stores, on the flexible uses of television. And, from the general results of this fashion swing into television, it looks as if more and more stores will be participating in these seasonal events.

There are four main reasons why department stores are using tv in a big way this year to show their new spring-summer lines. These are:

- To stimulate in-store traffic.
- To build the store image as a high fashion house.
- To sell the actual clothes shown.
- To show the creations to a mass audience in one shot.

Although many smaller department stores have been using fashion shows for several years, it was not until spring 1960, when Macy's first showing of imports and copies was presented on WNBC-TV, New York, that the tv fashion parade took hold. Since then, the idea has spread rapidly. Several other stores, including Ohrbach's, Meier & Frank, Portland, Ore.; Alexander's and Gimbels in Milwaukee, got their feet wet with tv fashion shows last year.

The biggest news, however, came this spring when Montgomery-Ward undertook its 15-market regional project. This was Ward's first dip into regional program sponsorship. The show was taped at WFAA-TV, Dallas, and spotlighted designers and manufacturers from the southwest. Purpose of the show was twofold: to commemorate the opening of Ward's Dallas buying office, and to stimulate sales. Although all results were not in at press time, Ward indicated that sales, following the show, were "tremendous."

The show was produced by Montgomery Ward's public relations department. Individual stores in the chain's southcentral region were selected to carry the show. The stores bought their own time. The program was shown on tape in 12 markets, where tape facilities were available, and on kineseope in three markets.

The actual production ran 28 minutes. The remaining time was given over to individual store managers for institutional commercials on behalf of their particular Ward branch.

The department store tv fashion show ball got rolling last March in New York. At that time, George Pitt, retail stores account executive at WNBC-TV, New York, approached Macy's with an idea for a taped fashion show of imports. Macy's liked it, Alpine cigarettes sponsored it, and the show was a success.

Sales results were immediate. Macy's reported an increase in units sold (dresses, suits, coats) of 300% and an increase in dollar volume from the past season (of the import copy lines) of 400%.

Macy's followed its initial effort with another show in the fall, as did Alexander's and Ohrbach's.

This spring all three were back on the air in New York, with more lavish productions. Macy's was the only one with an outside sponsor, Al Italia airlines. Ohrbach's and Alexander's backed their shows themselves.

Also hot in the tv fashion activity this spring was Hess Bros. of Allentown, which taped its show in the store, but aired it over WFIL-TV, Philadelphia (Allentown has no tv station).

These four stores featured designer imports and store copies. Among the designers shown were Balenciaga, Givenchy, Monsieur X, Lanvin, Ricci, Simonetta, Venezianni, Fabiani, Capucci and Rodriguez.

Here are the highlights of the season's major tv fashion shows:

• Macy's: A pioneer in import showings last year, Macy's came back this spring wtih a salute to Italian and French couturiers, and featured the store's U.S.-made copies. The show was taped in Rome and shown twice on WNBC-TV, New York. It featured European and South American models, songs by Italian singing star Domenico Modugno and commentary by Celeste Holm. It was the only tv fashion show to have a sponsor—Al Italia airlines. The show was

Macy's had immediate results in New York where in-store traffic at live fashion shows was highly stimulated following the tv presentations. Sales of the clothes shown on tv were also up, said Macy's.

CAMERAS move in on Hess Bros.' models showing European originals on the Allentown store's WFIL-TV Philadelphia fashion show. While a handful of guests attended the telecast, thousands viewed at home, and store traffic and sales were boosted during the days following the show

repeated in Atlanta, Ga., where Macy's has a store called Davison's. Produced by WNBC-TV. Reported cost: under $40,000.

• Ohrbach's: New York high fashion models showed European imports and Ohrbach's copies in a 30-min. show taped at WABC-TV studios. Maggie McNellis did commentary, Art James was the announcer. Only 1:50 minutes of institutional commercials were used. The show emphasized close-ups of clothes' details. It was repeated on KNXT-TV, Los Angeles, where Ohrbach's has a store. Future productions are anticipated. Show was produced by Ohrbach's agency, Doyle Dane Bernbach. Cost: $50,000.

• Montgomery Ward: A 30-min. show, featuring designers and manufacturers from the midwest, was taped at WFAA-TV, Dallas, and shown in 15 southcentral markets where Ward has stores. Dallas models were used. Dallas tv personality Julie Bonnell did commentary. The show was produced by Ward's public relations department. Costs: not available.

• Alexander's: The objective of this low-budget store was to stress a high fashion image. For this, Alexander's taped its French, Italian and Spanish import and copy show in Aruba, using New York models and featuring Orson Bean and Rita Gam on commentary. It was shown on WCBS-TV. Commercials featured the designer original ("price $1,000") and the Alexander's copy ("price $39.95"). It was produced by Alexander's. Followups are anticipated. Reported cost: under $50,000.

• Hess Bros.: This Allentown, Pa., store used WFIL-TV, Philadelphia, to air its 30-min. taped fashion show because Allentown doesn't have a tv station. The show was produced by Hess personnel and featured store-trained models. Hess' sales promotion manager Wayne Holben was host. It was taped in the store. European originals were featured but Hess' copies were shown in the commercials. Newspaper tie-ins were extensively used. Estimated cost: under $25,000.

Woodward & Lothrop of Washington, D. C., also had a big spring splash on tv. It was a salute to American designers. The show cost W&L around $5,000. "Besides stimulating store traffic, we had the problem of showing our lines to enough people," said a W&L spokesman. "The largest auditorium suitable for fashion shows in D.C., holds 3,000 people, and it is very expensive to rent," she said.

All of these stores promoted their tv fashion shows with extensive newspaper tie-ins during the week preceding the telecast.

Hess Bros., however, took full-page newspaper ads just to publicize their television project.

Hess also staged a saturation radio promotion on behalf of the show with week-long schedules on WKAP WAEB and WSAN in Allentown WGPA in Bethlehem, WEST and WEEK in Easton.

Round-the-clock "teasers" also were scheduled on WFIL-TV.

Woodward & Lothrop also bought full-page ads in all Washington, D. C. newspapers on behalf of their "Tempo: U.S.A." telecast.

While the stores were hesitant to give actual time and talent costs, of the-record estimates ranged from $5,000 for Woodward & Lothrop, to around $50,000 for Alexander's.

There are some department stores however, which produce fashion shows for as little as $100. TvB's vice president for local sales Howard P. Abrahams, pointed out. Among these are Neel's in Thomasville, Ga., and Alex Loeb in Meridian, Miss., which use local talent and store producers, for

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'IF YOU CAN'T BEAT THEM . . .'

Virginia movie house chain packs in audience by sinking 75% of ad budget per film into tv exposure

Airs five- to 10-minute spots on Norfolk station prior to film's opening; enlists personality's support

There's a motion picture exhibitor in Virginia who's more than willing to let bygones be bygones with his traditional rival, tv.

"If you can't beat 'em, join 'em," says Bryan Rose, manager of the Levine Enterprises which operates 11 theaters in Norfolk, Portsmouth, Hampton and Newport News. So, he's joined the ranks of tv advertisers.

And he sees a trend on the part of the motion picture business in general toward using more and more tv advertising. According to Rose, major film companies are providing co-op money for their pictures and often the majority of the budgets are going to tv rather than newspapers, long the major medium for exhibitors.

By way of explanation, Rose points out, 'The return per dollar spent in tv is far greater than the same dollar spent in newspapers. The cost of newspaper advertising is out of proportion to the readership and consequently loses out on our ad dollar."

Rose precedes the opening of a new picture with five to 10 announcements, usually 60 seconds in length, on WVEC-TV, Norfolk. "Our grosses on films are greater than ever, which we attribute largely to television," Rose states. "The service a tv station gives us is far superior in both promotional excitement and eventual results than any other medium."

The exhibitor receives his tv commercials from the film producer, with excerpts from the picture and a tag for theater name and location. In placing the spots, he's out to come as close as possible to reaching an audience for which the film will have greatest appeal. With children's pictures, however, it's helpful to familiarize parents with what's coming.

An example of how this approach works is the campaign for Walt Disney's "Swiss Family Robinson." For this film with juvenile appeal, most of the spots ran in the *Bungles* weekday evening children's show. Unable to resist the ideal tie in, the exhibitor also ran an I.D. adjacent to the ABC TV *Disney Presents* program on which the film received mention.

An additional boost to "Swiss Family Robinson" came from a personal appearance by the WVEC-TV personality Bungles at the opening. He informed his tv audience he'd be on hand for the morning premiere. It was 13 degree weather, a bit nippy for Norfolk, but they reportedly were lined up around the block an hour and a half before starting time. By 2:30 p.m. the theater's crowd record for one day had been broken. At the last report the film was heading into its ninth week.

As Rose sees it, one of the most important phases of promotion for new pictures is the service a tv station can give. "The fact that a station can furnish personalities to help us put pictures across is extremely important," he says. "The stations have built their personalities over a long period of time, and we consider their following a valuable bonus."

ALLIANCE has proven beneficial to Bryan Rose, (l), gen. mgr. of Levine Enterprises in Virginia, and Bill Barnes, a.e. from WVEC-TV, Norfolk

CANADIAN TV: A SECOND BIRTH

With the opening of nine new major market private stations, advertisers now have alternatives to the CBC

Here is a review of the events that made possible new opportunities; Weed relates them to U. S. sponsor

American advertisers in search of opportunities should lay their compasses on the conference-room table and watch them jump around to the north. That's Canada up there—a "$300 billion challenge," according to a leading U. S. and Canadian station representative, Weed & Co.

For in mid-March, the American (and Canadian) advertiser had, for the first time, a realistic alternative to network tv in the nation to the north due to the completion of a string of "second stations," not government-owned, in the major markets.

With the latest of the big city "free-enterprise independents" just gone on the air bringing the total to nine, the advertiser will no longer be forced to depend on the overcrowded CBC network stations to bid for his share of the $300 billion that Weed maintains will be spent by Canadians in the 1960's.

To a great extent, Canadians themselves consider this a second coming of Canadian tv in the eight major markets (two new stations are in Montreal), because CBC stations had been practically sold out, especially in prime time, for the past six years. This has kept many advertisers out of the medium: it has accelerated the trend to co-sponsorship and multiple sponsorships: it has forced other advertisers to work out selective deals with two-dozen or more secondary markets and then use other media for coverage in major cities.

Also, creation of a string of second stations brought about the practicability of the first privately-owned network, which has just been formed by Spence Caldwell. One drawback to the tv progress, advertisers noted, was that the new stations, cutting into the audiences of the established outlets, would mean a higher cost-per-1,000. But station men pointed out that Canadian tv was still a bargain at the price compared to the 50 States to the south.

Weed & Co. presents a facts and figures analysis of the new situation in a thick new presentation that outlines the history of Canadian tv and the background leading up to the establishment of the new stations. The stated purpose: to lure the American ad dollar to Canadian tv. Weed, which represents 29 north-of-the-border outlets, covers just about every aspect of what the U. S. advertiser should know about Canada—its economy, its potential, its possibilities. Among the more specific media questions that Weed answers:

Do I need a Canadian advertising agency? Not necessarily. It is pos-

Some basic questions about the major market private stations

Q. What about time avails?

A. Time can be bought—as opposed to the CBC crush—on the new stations: CFCF-TV, Montreal (English); CFTM-TV, Montreal (French); CHAN-TV, Vancouver; CJAY-TV, Winnipeg; CFTO-TV, Toronto; CJOH-TV, Ottawa-Hull; CJCH-TV, Halifax; CFRN-TV, Edmonton, and CFCN-TV, Calgary.

Q. Is CBC needed for coverage?

A. Not necessarily, as the new independents allow an advertiser to achieve nation-wide coverage via "selective tv" (like U. S. spot program placement). This method is made-to-order for the American advertiser interested in keeping ad effort in line with distribution. He can also buy spot announcements; units as small as a single station.

Q. What are rates like?

A. The nine new "second stations" have a potential coverage of 66-70% of Canadian tv households. Their rates are slightly lower than the CBC outlets: In Toronto, class A one-time half-hour on CBLT is $750; on new CFTO, $690. In Vancouver, class A one-time half-hour on CBUT is $408;

sible for a U. S. advertiser or agency to place business directly on Canadian tv through its U. S. offices.

What programs are available for sponsorship? Programs fall into three categories—national, regional and local. National sponsorship: Many "proven" U. S. shows are syndicated for use in Canada, such as *Maverick, Gunsmoke, Peter Gunn* and *Route 66.* Independently produced film programs are available for syndication as in the U. S., and Canadian produced shows are taped by production companies and independent stations. CBC live shows are available. Regional: With the exception of network productions, all of the above are available for regional or "selected market" (like U. S. spot program placement) sponsorship. Local: U. S. produced film shows can be purchased directly from the individual station. You can also purchase locally produced shows —news, weather, women's features. etc.)

Including time, what does a network show cost? A half-hour show carried on the CBC English network costs approximately $13,000 per week, assuming a net program price of $5,000.

LATEST MATERIAL to alert the American advertiser to the growing potential of the changing Canadian tv markets has been published by Joseph J. Weed (l), president of the Weed organization, and Peter McGurk, v.p. and general manager of Weed & Company

Including time, what will selective television cost? You cannot compare network with selective television in this manner, since the very basis of selective tv is that an advertiser may choose the exact market lists he wants.

As a guide, however, let's suppose your selective plan is intended to cover 80% of the television homes in English Canada. Assuming a program cost of $2,250 net, the total weekly price would be approximately $9,500. In addition, with a good property having more audience appeal than its CBC competition, your "80% of Canada" selective plan could very likely reach more homes per broadcast than a full network placement. And it would do so at lower cost.

As a matter of fact, depending on the extent to which you use a pool of commercials here, you may be able to run them in Canada without incurring any extra talent residual payments. Your advertising agency will be able to figure this out for you. Of course, if your commercials are "voice over," you can use them in French-speaking Canada once you've replaced the track. Also, many stations produce commercials, using

(*Please turn to page* 79)

and their availabilities, coverage, rates, and program policies

on new CHAN, $360. Rates are set in hopes to deliver as much audience as CBC competitors; stations must also amortize huge facilities.

Q. Are they getting audiences?

A. The new stations have generally done well at capturing audience. In Calgary, Halifax and Montreal, new stations have about split audience with older rivals—and "total" audience has increased. Toronto station is in close fight; Vancouver outlet hasn't yet caught opposition; Winnipeg's new channel leads in the latest report. In Edmonton, CBC won't have affiliate until next Fall.

Q. Any program restrictions?

A. You can sponsor any form of programing on the independent outlets. The CBC, on the other hand, does not permit sponsorship of news broadcasts or programs falling into public affairs category.

Q. Any product restrictions?

A. The situation is changing. For instance, beer advertising was formerly not acceptable, can now be run on stations in the provinces of Quebec and Ontario. It is anticipated that restrictions will be eased in other provinces as well.

With the importance of ad effectiveness, SPONSOR ASKS:

What makes a tv commercial believable?

Norton Wolf, *vice president and creative supervisor, Benton & Bowles, Inc., New York*

Believability—like beauty is in the eye of the beholder. To what degree is believability also in the hand of the creator—the writer? Let's see.

The first thing that makes a commercial believable is whether or not

What the writer asks the beholder to believe is a major consideration

the writer believes in the product. It's not necessary or desirable to achieve a state of ecstasy. But you at least ought to figure you could look your dear old fifth grade teacher square in the eye and tell her your sales story, without getting sent to the principal's office for either fibbing or cribbing.

The second thing that makes a commercial believable is *what* you ask the beholder to believe. Will it be something new, valuable, surprising, and important to the most important person of all: himself? Or will it be humdrum, ho-hum, old hat, braggy, impersonal? Lest we forget, no one has ever found a substitute for the selling idea.

Next, *how many* things will you ask the beholder to believe? How glibly we say (and quickly forget) that it's far easier for the viewer to absorb and believe *one* idea than *three* ideas, in 60 seconds—or 60 weeks, for that matter.

Fourth, by what *means* will you ask the beholder to believe? Shall you appeal to reason or imagination—or both? Will you be factual or fanciful, dreamy or dramatic? You may soar as airily as you like for a perfume, and you will be believed—sometimes. You can be doggedly down to earth for a detergent, and you will be believed—sometimes.

Why sometimes yes, sometimes no? I'm convinced the answer lies entirely in the experience, judgment, taste and enthusiasm of the writer. The good writer uses his freedom to explore and to select. He disciplines himself to be simple and direct. He makes every word, every picture, every second, every frame completely relevant to the product, the selling idea, and to the beholder's needs and experience.

And now, before we chisel these thoughts in stone, let us remember Alice who declared, "One can't believe impossible things." To which the White Queen replied, "I daresay you haven't had much practice. . . . Why, sometimes I've believed as many as six impossible things before breakfast."

Joseph McDonough, *vice president and associate creative director, Cunningham & Walsh Inc., New York*

The simplest way to make a television commercial believable is to have the commercial constructed by people who recognize the truth. When these people work on the commercial:

when the writer writes a commercial *he* believes in . . .

when the art director draws a storyboard *he* believes in . . .

when the account executive sells a storyboard *he* believes in . . .

when the client O.K.'s a storyboard *he* believes in . . .

when the agency producer produces a storyboard *he* believes in . . .

when each one of the above does what he truly believes in

. . . then you'll have a believable commercial.

In other words, when the selling message and the presentation is truthful . . . the commercial is believable.

Then, once the storyboard is turned over to a film producer and . . . the actors . . . the director . . . the camera director . . . the set designer . . . when all the people on the film, believe in the film—you'll get a believable film.

A television commercial that is not believable is like any other "phoney" . . . sooner or later the public recognizes the "phoney" and they stop believing . . . they stop buying.

Perhaps it's seeing on television the same model/actor attempting to sell two different products on the same night. Neither of these products are for the particular use of model/actors. The model/actor does not display any expert knowledge of either of the products. So . . . I do not believe him. He's a moonlighter. Two jobs and no sales.

Maybe that wild set is an art director's dream but it doesn't even remotely resemble my bathroom. Mine's always a mess. I'd be afraid to use that one. Howinthehell am I going to get into that sunken tub?

Perhaps it's a beer, a good beer, I like your beer. But it doesn't make

When both the selling message and selling presentation are truthful

me laugh. Not just a sip, anyhow. And I don't want that much energy. I'm too tired to run up that beach. And that athletic young thing that's chasing him! I know she'd be too much for me.

Advertising is a simple business. Advertising is an aid to selling. As such, it should put forth some simple, logical selling messages for a product. In order for people to accept these selling messages they should be presented in a believable way.

Let's do it.

Richard J. Mercer, *vice president and creative group supervisor, Batten, Barton, Durstine & Osborn, Inc., New York*

A believable commercial like a believable person has no affectations. It is first of all frankly what it is: a commercial. It doesn't try to kid

(*Please turn to page* 56)

SEVEN ARTS "FILMS OF THE 50's" SWEEP ST. LOUIS RATINGS FOR JANUARY-FEBRUARY PERIOD

SATURDAY NIGHT JAN.-FEB.
ARB AVERAGE RATING—10:00-11:45

KSD (Gold Award Theatre)	RATING	SHARE
Showing "Films of the 50's"	22	46%
Station "B"	18	37%
Station "C"	6	13%
Station "D"	2	4%

The overwhelming superiority of Warner's "Films of the 50's" was demonstrated during the January 6-February 2 survey period in St. Louis. During this time, these Seven Arts feature films were telecast exclusively over KSD's "Gold Award Theatre" sponsored by Beautyrama, Inc.

They scored their high rating against two other feature film programs.

Beautyrama will continue to sponsor the "Gold Award Theatre" and will continue to telecast the Seven Arts' "Films of the 50's."

These recent films from Warner's library of big-star hits do as well against top network shows as they do against other feature films. Example: KTVU in San Francisco on Sunday night scored a smashing 36.2 share of audience, higher by 50% than the next best station, against such tough competition as Shirley Temple, Lassie, Dennis the Menace, Walt Disney and Maverick.

Warner's Films of the 50's . . . Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill.	OR 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive	GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)

WPTF
Raleigh-Durham

***has* TWICE**
as many
adult listeners

THAN any other station in the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	**55.1%**
Station B	**24.1**
Station C	**5.2**
Station D	**9.2**
Station E	**6.4**

WPTF
50,000 WATTS 680 KC
NBC Affiliate for Raleigh-Durham and Eastern North Carolina
R. H. Mason, General Manager
Gus Youngstedt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

North American Philips Co., Inc., New York: Approximately $700,000 will be spent on Norelco's second-quarter campaign, with 130 or more stations getting heavy weekend schedules. The first group of markets begins 8 April for three to six weeks, depending on market, using around 40 spots per week per station, day and night 60's, 20's and I.D.'s. The top 10 markets are two-station buys: all others one. Buyer: Bob Cogliero. Agency: C. J. La Roche Co., N. Y.

General Foods Corp., Perkins Div., Chicago: Going into about 30 markets with Kool-Aid schedules this month. Kid show minutes and day minutes, 20's and I.D.'s are set for 10 weeks. Buyer: Dorothy Framherz. Agency: Foote, Cone & Belding, Chicago.

Swift & Co., Chicago: Plans are for a new nine-week run for Pard Crunchers, to start late April. As with the schedules that ended mid-March, about 50 markets will be bought with daytime minutes being used. Buyer: Marianne Lixie. Agency: Dancer-Fitzgerald-Sample, Inc., Chicago.

Procter & Gamble Co., Cincinnati: Placements for Zest start 4 April and run through the P&G contract year, in about 50 markets. Schedules are prime and fringe minutes only. Buyers: Jim Courtney and Don Hotaling. Agency: Benton & Bowles, New York.

Colgate-Palmolive Co., New York: Halo Shampoo campaign begins early this month in 80 markets. Schedules of prime I.D.'s will run for eight weeks, four to six spots per week per market. Buyer: Bob Lazetera. Agency: D'Arcy Adv. Co., New York.

Carter Products, Inc., New York: Campaign for Rise and Arrid starts early April for 26 weeks. Moderate frequencies of early and late night minutes are placed in about 25 markets. Buyer: Jeanne Sullivan. Agency: SSCB, New York.

Lever Bros. Co., New York: Silver Dust Blue lineup starts 9 April in about 25 markets. Daytime and fringe night minutes will be scheduled for six weeks. Buyer: Chuck Woodruff. Agency: SSCB, N. Y.

RADIO BUYS

Hekman Biscuit Co., Grand Rapids: Three-week campaign for its crackers starts 1 May in about 20 markets. Schedules of 20's to reach a housewife audience are being used. Buyer: Audrey Thorelius. Agency: George H. Hartman Co., Chicago.

Miller Brewing Co., Milwuakee: About 10 midwestern and northwestern markets are set for schedules this month. Drive-time minutes and 30's will be used for 26 to 39 weeks, depending on market. Agency: Mathisson & Asso., Milwaukee.

Esso Standard Oil Co., New York: Its spring-summer campaign begins mid-April for 22 weeks. Weekend-only schedules of traffic minutes will be bought in 25-30 markets. Buyer: Joe Granda. Agency: McCann-Erickson, New York.

wsb-tv first in king-size feature packages in Atlanta!

Top movies (lots of them), well programmed, result in rating leadership for WSB-TV. Audience interest is excited by showcasing movies like "High and the Mighty" and Judy Garland's "A Star is Born"—series like "Best of Gable"—sneak previews and color premieres! Superior programming that's made possible by using Warner's "Films of the 50's", RKO's "Post-48's", MGM and Paramount libraries, Shirley Temple and Tarzan packages, and 20th Century Fox movies. This all adds up to king-size audiences for advertisers on WSB-TV.

CHANNEL 2
wsb-tv
ATLANTA

Represented by
Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte, WHIO/WHIO-TV, Dayton.

SPONSOR ASKS

(*Continued from page 52*)

anybody into thinking it is anything else. It is, in a word, honest.

But honesty alone will not necessarily make a commercial believable.

Be honestly commercial, tell the truth, involve viewer's emotions

For credulity on the part of the viewer or listener is a product not only of his intellect but his emotions as well. Therefore while a believable commercial must first of all be truthful, it must convey its truth through emotional channels. This of course is a matter of art.

And that is why the advertising business will always be peopled with writers and artists. It is the main task of these creative people to find the happy phrase, the fascinating image that makes the truth about a product or service more than a dull inventory of facts, but an interesting, memorable piece of communication.

That is why the Nearsighted Mister Magoo sells General Electric Light Bulbs. Everything he says about General Electric Bulbs is the absolute truth. But when Magoo says it, it's so much more fun and more believable, too. Why? Because it involves the viewer.

Another animated character, Hy Finn, tells the truth about Chevron Supreme Gasoline: it is a true super-octane fuel for today's more powerful cars. And then, he always adds a further truth, such as "Chevron Supreme Gasoline fits any shape gas tank." And suddenly a simple sales message takes on a fresh point of view that stimulates the heart as well as the mind.

Both the General Electric Light Bulb and the Chevron Supreme Gasoline campaigns have been extremely successful. They are evidently then highly believable. They do more than tell the truth, they also get the viewer involved in it.

What makes a believable commercial? Truth plus art. Be honestly commercial, tell the truth.

INTRODUCING THE NEW

DRYDEN-EAST

HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single $15 to $22 Suites to $60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900
Teletype NY-1-4295

TOP AVAILS

(*Continued from page 44*)

heuser-Busch executives. That first year, 16 million 6-Paks of Budweiser were sold during the promotion. In 1959, and again in 1960, 20 million 6-Paks were moved during the two-month period. Expectations for the 1961 promotion are high. Budweiser expects to overtake its last year's record. In addition to the success of Budweiser 6-Pak sales, said Krings, every package and brand in the Anheuser-Busch line increased beyond normal sales during June-July.

Krings says that during the "Pick a Pair" promotion, the company encourages retailers to give a little incentive price break to the consumer in order to make the buy-two deal attractive.

Although national beer sales volume is on the rise, marketing problems are becoming more complex for big brewers. Foremost among these is the share of market inroads being made by unadvertised, private label brands. Bien told the reps that the non-advertised brands are becoming a major factor in the brewing industry. Sold chiefly through supermarkets and grocery chains, the private labels account for between 30-35% of total sales volume, predominately in Florida and California.

Beer ranks fifth in dollar sales in the grocery industry, ahead of all other items except fresh meats, fresh and frozen vegetables and fruit. According to Anheuser-Busch, there is a 20% retail profit margin on beer, putting it well ahead of health and beauty aids in grocery store profit building.

Although 1960 was the largest year in the history of American brewing, per capita consumption (15 gallons per year) is not going up. The increase in beer consumption is due to population rise.

One marketing problem that brewers have not been able to overcome, says Bien, is the lack of acceptance of beer as a social drink. Budweiser is attempting to make inroads here by promoting beer as a with-meal beverage.

Budweiser's advertising philosophy in radio and tv commercials has always been soft sell, gently emphasizing the "Where There's Life There's Bud" theme. "But for the June and July 'Pick a Pair' push we shout for the order," said John C. Macheca, D'Arcy v.p. and Budweiser a/c.

In outlining Budweiser's marketing objectives for this summer's "Pick a Pair" promotion, Macheca told the reps at the Florida get-together: "We make no demands of you, nor do we insist on any kind of merchandising support. But we do ask for your suggestions and your help because we need it."

The reps agreed that the business sessions, while conducted in an environment of casual informality, were concentrated and intense. But Anheuser-Busch provided time for their guests to enjoy some native Florida attractions. Highlights of these, in addition to Busch Gardens and the brewery tour, was an exhibition game between the St. Louis Cardinals and Detroit Tigers at Al Lang Field, and "Pick a Pair" night at Tampa's famous Jai a-Lai games.

The Budweiser people expressed profound appreciation to the reps for their help in past promotions. Said Kring, in closing the meetings, "We have a deep and tremendous spirit of gratitude toward all of you who helped build up the promotion. What you have done has made it a standout all across America."

OCEANS OF RAVES FOR "Diver Dan"

'Edwards Shoes (Sponsor) excited about DIVER DAN. After only three programs, WCAU-TV and client impressed. This show a winner."
Al Fingerman,
Ernest William Greenfield, Inc.

Killer Squid

DIVER DAN at 4:30-5:15 P.M. . . (period) . . . number one in atings." Bob Guy, Program Director, WWL-TV, New Orleans

Skipper Kipper

Kids will be fascinated by the nderwater movement. The action has an hypnotic effect that akes you follow the characters. ids will love it . . . We have always been ahead of the trend. IVER DAN's gonna be big! It ill be a winner!"
George W. Cyr, Program Manager, WGR-TV, Buffalo

Finley Haddock

Just a note to let you know that I have heard from Ernie Greup : WTVD about DIVER DAN. He ays: ". . . Their (ITC's) product i a great one. Our children view-rs scream for DIVER DAN to ome back."
Donald A. Pels, Controller,
Capital Cities Broadcasting

Baron Barracuda

The new concept inherent in te DIVER DAN series is very exciting . . . A great success!"
Warren Wright, Program Manager, WFBM-TV, Indianapolis

THE THRILLING ACTION ADVENTURES OF DIVER DAN AND HIS UNDERSEA FRIENDS

Delightful . . . different . . . completely flexible . . . Exploits of the fearless explorer, Diver Dan . . . the beautiful mermaid . . . and the wonderful puppet-fish . . . all part of this underwater live-and-puppet adventure in color and black-and-white. Can be shown as you see fit. One adventure flows into another for a half-hour, a 15-minute series, or include 7-minutes of DIVER DAN in your own local program.

"Diver Dan"

Already sold: New York, Chicago, Philadelphia, Indianapolis, Buffalo, Cincinnati, New Orleans, Seattle, St. Louis, Detroit and other top markets. Key stations KTVI-TV, WKRC-TV, WGR-TV, WWJ-TV, KKTV-TV, WCAU-TV, WFBM-TV, KOMO-TV, WGN-TV, WFRV-TV, WNEW-TV, WJAC-TV, WREX-TV, WTVD-TV, etc., etc. For TV's newest *color*-ful entertainment-success for the whole family, phone or wire today.

I T C

INDEPENDENT TELEVISION CORPORATION

488 Madison Avenue • New York 22, N.Y. • PLaza 5-2100
100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

SPOT TV

(*Continued from page 45*)

tergents represented on the medium jumped from two to eight, compact automobiles from one to nine, cigarettes from 23 to 36.

While no spray starches were on the scene back in 1956, nine were present on spot tv last year. The instant potato roster rose from two to seven.

There is an examination of share of spot tv expenditures by product category. Among the more dramatic changes over the past five years is the household cleaners group which rose from 1.7% of total spot tv dollars spent in 1956 to 5% last year. This reflects the influx of competition to Lestoil, formerly uncontested.

Another sizeable increase in share took place in household laundry products, up from 4.1% in 1956 to 7.3% last year. By far the largest share for both years comes from food and grocery products, off slightly from 27.1% five years ago to 26.7% in 1960.

A slight increase of share over the five year period was registered by cosmetics and toiletries (from 8.6% to 9.2%). Among those whose share declined: tobacco products (down from 7.6% to 5.8%); dental products (from 3.3% to 1.9%); household equipment (from 1.9% to 1.1%).

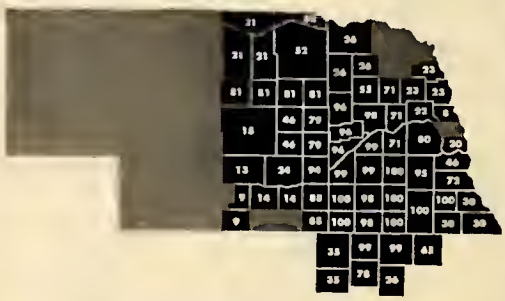
TvB took note of over 35 different associations, councils and bureaus that spent more than $300,000 last year in spot tv to promote intangibles, as opposed to a specific advertiser's product. Their causes included coffee, tea, cement, lamb, wine, motor boats, cherries, seeds, oil heat, pine, insurance and banks.

Among other spot tv users in the intangibles category last year, TvB cites: 34 different banks in more than one market; 91 insurance companies; 116 public utilities and telephone companies 17 religious groups.

Also examined was spot tv's usefulness in promoting expensive items. In the medium last year: 125 companies offering large-ticket household appliances; 56 automobile makes; four tractors; 11 trailers; seven trucks; three swimming pools; five motor boats, and eight foreign airlines.

YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE
MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke .....69,700 homes
Father Knows Best..77,700 homes
6:00 p.m. News...76,000 homes
10:00 p.m. News..64,000 homes

*February Lincoln NSI

Focus your attention on Nebraska's television markets, and you'll see there are just two big ones—the extreme East and Lincoln-Land.

Three top TV stations compete for viewers' attention in the Eastern market —obviously dividing it three ways. But in Lincoln-Land just *one* station really covers the area—that's KOLN-TV!

More than 57,000 Lincoln-Land homes tune in KOLN-TV during prime 6 to 9 p.m. viewing time, according to latest Nielsen. Compare this with any other station in Nebraska. Then compare cost-per-thousand figures for nighttime network shows.

Avery-Knodel will give you the complete story on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

The Fetzer Stations
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

AM-TV-FM

KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery Knodel, Inc., Exclusive National Representatives

FASHIONS

(*Continued from page 48*)

their regularly scheduled tv fashion shows. There are no SAG requirements in these markets, keeping talent and production costs nominal.

The larger stores, however, have a rougher, or shall we say, more interesting time. In producing the show in Rome, WNBC-TV and Macy's worked under a very tight plane schedule, prayed for good flying and shooting weather, and got the whole show under wraps within a matter of days. Producer-director Mel London, associate producer John Dorsey, unit manager Dick Barnhill and coordinator George Pitt, arrived in Rome several days before the copies and originals were flown there from New York, to set up locations, hire mobile units and crews. Macy's had the weather they hoped for, and the entire production schedule was carried out.

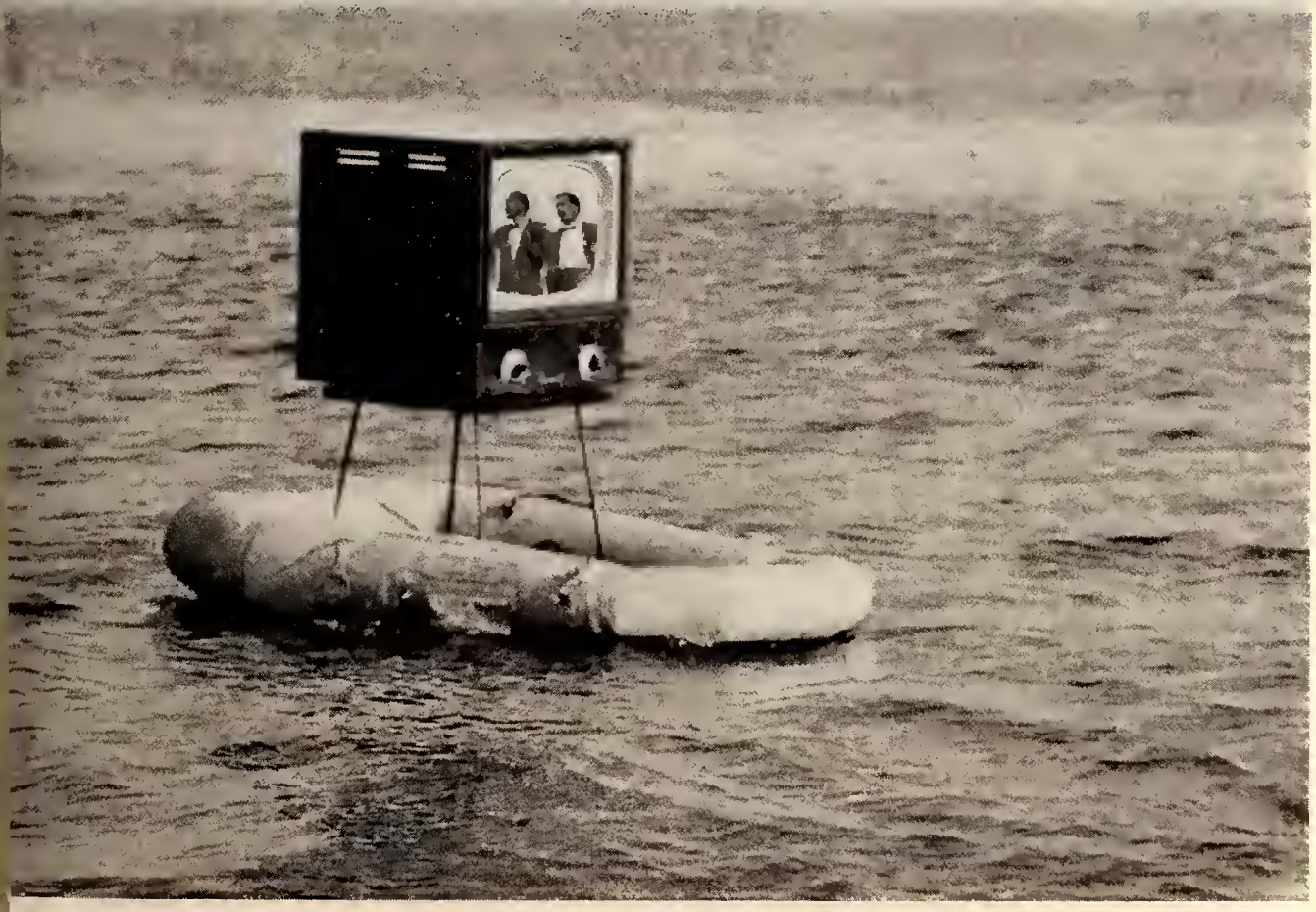
Ohrbach's, however, wasn't so lucky — weatherwise. Doyle Dane Bernbach's original plan was to shoot the show on Long Island's beaches, but as radio/tv director Don Trevor, said "after seeing that the models looked

ARE YOUR ONE MINUTE COMMERCIALS OUT AT SEA?

LOS ANGELES is famed for ingenuity — but even in Los Angeles, no one has discovered how to put a 60-second commercial into a 20-second availability.

Thus your minutes are forced to fringe times on some Los Angeles stations. Or, marooned within inferior programming on other stations.

To give greater selling effectiveness to your minutes in Los Angeles, just turn the page...



frozen, we headed back for the WABC-TV studios and did the job there." The sets achieved the same desired effect as the location shots, he said.

What is the future of department stores in tv? Up to the last year or so their activity has been limited to some spot tv. There is no doubt that department stores are print-oriented. They are steeped in print tradition and their creative people have been print-trained.

But, from all indications, they want to learn about tv. "My contact with stores all over the country has shown me that retailers don't know whether to use spots, to buy a local show, to use direct or indirect sell. The stations don't know what to tell the stores and the stores' own copywriters don't know how to approach tv," said Morris Rosenblum, creative director, advertising, for Macy's. Department stores must be educated, and those stores that can afford it, must gain experience through experimentation."

Rosenblum feels that stores should approach tv in much the same way that they use print. "for image building, merchandising, sales and institutional messages."

Macy's itself has increased its tv advertising to a very significant figure in the last four years. The store has a 52-week contract for 21 weekly spots woth WNBC-TV and also uses two other New York independent stations regularly.

All the stores which had fashion shows this spring indicated to SPONSOR that they planned to return with them in the future.

As for results, each store reported that in-store sales and traffic following the shows were hypoed tremendously by the impact of their tv venture.

However, the New York stores in particular don't expect to do better than break even. But as one Ohrbach's spokesman said, "the long-term image effects of such a show are well worth it."

Ohrbach's has been strictly a print and billboard advertiser up to now. One major reason for not using tv, says Mark Klauser, the store's advertising and publicity director, is "we can't get the time spots that we'd like at a good cost."

In the case of the recent tv fashion show, Klauser pointed out, Ohrbach's was able to talk to its regular customers as well as potential buyers, and was well satisfied.

Ohrbach's has had tremendous identification on tv in the past however, as a supplier of clothes for daytime and evening net tv shows.

What about fashion shows on the networks? Just before Macy's initial venture last March, NBC TV ran Pond's Ala Mode, a network fashion show stressing Parisian couture. The show mixed entertainment with fashion and scored "very low ratings."

"Fashions don't lend themselves to network tv," Macy's public relations director Edrie Van Dore said. "This is a big country and there is no such thing as 'the American look.' In the south the women go for chiffon and flowers, in New England, suits and coats and in New York, black dresses," she pointed out.

It looks like fashion shows will remain a natural for spot tv. "Until recent years, these shows were held in store auditoriums, or selling floors," TvB's Abrahams pointed out. "But today we see tv is the only possible medium for this purpose."

NOW NO. 1 in BOSTON

WNAC-TV

Between 7 P.M. and 11 P.M.

On January 1st WNAC-TV shifted to ABC-TV and immediately jumped to FIRST PLACE in prime time!

ARB Share — Sunday thru Saturday 7 P.M. – 11 P.M.

	WNAC-TV	Station A	Station B
Dec. 1960	31.4	29.5	39.1
Jan. 1961	37.2	28.5	34.3
	+18%	—3%	—12%

Nielsen Share — Sunday thru Saturday 7 P.M. – 11 P.M.

	WNAC-TV	Station A	Station B
Nov. 1960	30.3	31.2	38.5
Feb. 1961	39.5	31.4	29.1
	+30%	— —	—24%

WNAC 7 TV
An RKO GENERAL Station

For prime availabilities contact your WNAC-TV H-R Representative

On KTTV... your minute commercials are in prime-time big-time shows

Your minutes are "captain" of the channel on KTTV.

In Southern California, only KTTV can give you this combination:

1. Full Minute Commercials...
2. Throughout Prime Evening Hours...
3. In An Every-Night Schedule of Important Programs*

Check the shows on KTTV. Check the caliber of the accounts within the shows. Your minutes will get the time...the treatment...and the audience they deserve on KTTV.

KTTV

Times-Mirror
Broadcasting Company
5746 Sunset Boulevard
Los Angeles 28

*Such as Great Music, Blue Angels, Suspicion (starts this month), Tightrope, M-Squad, Cimarron City (starts this month), Divorce Court.

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

OFFICE PERSONNEL

SPONSOR: Kelly Girl Service, Inc. AGENCY: Direct

Capsule case history: Kelly Girl Service, Inc., one of the leading temporary office services in the country, decided to place a campaign on KDKA to remind businessmen and executives in the Pittsburgh area of its full line of office help: secretaries, stenographers, typists, comptometer operators, key punch operators and other clerical workers. Schedule was for four one-minute announcements per week on Rege Cordic's 6 to 10 a.m. show, *Cordic and Company*, which features comedy skits, service features and music. Commercials, with a clever opening to "Mr. Boss," pitched speed and economy. Results, according to A. W. Leonard, Pittsburgh branch manager for Kelly: "Our spots on KDKA increased our dominance in the market. We began to notice a sales reaction from the very first week of the schedule." After two months on the air, a careful check by Leonard showed that the radio advertising on KDKA had increased business a full 25% for Kelly Girl Service.

KDKA, Pittsburgh — Announcements

OFFICE SUPPLIES

SPONSOR: Roberts Office Supply Co. AGENCY: Direct

Capsule case history: With many office supply firms relying largely on direct mail, if they advertise at all, Roberts Office Supply Co. of Portland, Maine, has realized outstanding sales results by sponsoring classical music on WMTW-FM. The firm attributes its success over the fm station to two factors: 1) A high percentage of listeners are executives; and 2) the station's tri-station coverage (Maine, New Hampshire, Vermont). Richard Walker, Roberts' president, said: "WMTW-FM's coverage has given us access to new prospects not usually contacted by our salesmen in their routine calls, and has racked up for us major sales to customers who otherwise would never have heard of us." Recently, a new firm in the small resort village of Jackson, New Hampshire, requested a salesman and subsequently placed a substantial order, based on a commercial. Tremendous tri-state sales of this type have made the Portland office supply company's costs for advertising negligible.

WMTW-FM, Portland, Me.-Mt. Washington, N. H. — Program

FOOD

SPONSOR: Trout Foods, Inc. AGENCY: Direct

Capsule case history: Over the past 10 years, Trout Foods, Inc., distributors of pretzels, potato chips, corn curls, cookies and like products in Reading, York and Wilkes Barre, Pa., has grown from five employees and three trucks to 28 employees and 17 trucks. The real growth period began three years ago when Trout intensified its radio campaign and allocated 80% of the ad budget to WEEU for sponsorship of *Paul Harvey*, the station's network co-op program, broadcast Monday through Friday from 1:00 to 1:15 p.m. "Almost without exception we find grocers tuned to our show," says Charles D. Trout, president of the company. 'This alone is an excellent door-opener, but more importantly it pre-sells our products and lends tremendous prestige to us as distributors." With radio a key factor in sales, Trout Foods' volume of business has grown 400 percent in the past years while its number of employees has increased five-fold, making it a leading area distributor.

WEEU, Reading, Pa. — Program

BANK

SPONSOR: Liberty Bank of Buffalo AGENCY: Direct

Capsule case history: The Liberty Bank of Buffalo, New York, used an intensive schedule on WEBR to build traffic on opening day of its "Glass Bank" branch. The bank bought a campaign in *Trafficopter Reports* during evening rush hour. In addition, the bank ordered a special remote from the bank lobby the evening before the opening, the *Bank of the Rendezvous Show*, which ran from 6:30 to 8:30 p.m. On the basis of past performances, the bank manager projected a total of 2,500 people to be expected on opening day. But a conservative estimate of the traffic that passed through was over 1,500, according to bank officials, with a high percentage opening new accounts. Joseph T. Trapp, v.p. of Liberty Bank, said: "The tremendous turnout and the number of new accounts was directly traceable to our promotion over WEBR. No other type of concentrated advertising could have produced these results." The Buffalo bank expects to continue radio advertising on the station.

WEBR, Buffalo — Announcements & Program

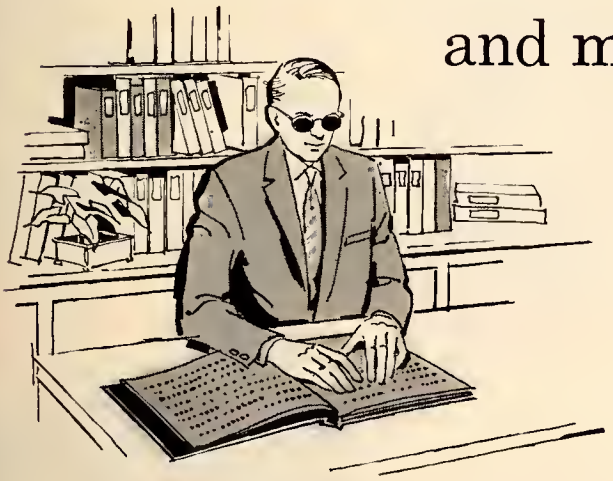
From one who cared

"I thought you would be very much moved as we were at CARE to read the enclosed letter* from one of your listeners. It certainly was a generous and thoughtful thing for Chris Collins to do to give up buying a sweater for herself and instead send $10.00 to CARE after hearing a public service announcement over WWDC. Unfortunately, Chris Collins neglected to send us her address so that we could send her a thank-you letter on receipt. It occurred to me that you might want to mention this on one of your programs in the hope that she may want to communicate with us and give us her address. The support which WWDC gives to CARE is, indeed, very effective and meaningful."

KATE ALFRIEND, Public Relations
Washington CARE Committee

*"This money was to have bought me a new sweater but, after hearing a message about CARE on WWDC, I decided it would do far more good if I sent it to you. I feel sure it will mean more to ten less fortunate people than it will ever mean to me."

CHRIS COLLINS



and many who need care

"I want to thank you for the special service announcements you made for the Lighthouse during September. They brought many inquiries, not only from blind persons in the District, Maryland and Virginia, but also from transients who did not know such services were also available in their home states. They also brought inquiries from the Surgeon General's Office, the USIA . . . and interested visitors from the Ministry of Labor in London and from Ghana and the Netherlands."

ALICE HAINES, Director, Public Relations
Columbia Lighthouse For The Blind

. . . the station that keeps people in mind

"Distance lends enchantment." So said the poet—to be precise, Thomas Campbell (1777-1844). And without a rhyming couplet in our body, we say "Amen—it sure can be true of radio."

From the first crystal set to the tiniest new transistor, *good* radio has created a magic—an "enchantment of distance"—all its own. Unseen voices can become family friends—check our stack of fan mail. Unseen audiences can make themselves *felt*—check our response to public service appeals. Unseen products and services can make themselves SALES—check our list of national and local advertisers.

It all adds up to PEOPLE, and the way you communicate with them. Distance can be a distinct asset, *if* you have the magic. WWDC has it. That's why we're the station for *you* to keep in mind.

WWDC *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned WMBR

SPONSOR WEEK WRAP-UP

A **TOAST** to the employees in a company celebration of Tatham-Laird's 15th record year is made by the eight management directors of the agency (l-r): Charles Standen, vice president and head of contact department; George Bolas, vice president and media director; Art Tatham, chairman of the board; Ken Laird, president; Bob Hayes, management director, N.Y. office; Harry Barnhart, deputy creative director; Hal Jensen, executive art director; Jerry Birn, executive copy director. The company's ninth management director, Hal Frazee, is head of N.Y. office

VERY SAN FRANCISCO sour dough French bread, arrived on Madison Avenue via TWA and KABL, San Francisco. TWA hostess, Diana Tanger, checks over bread for distribution to N.Y. agencies by the services of McGavren Co. account execs (l-r): Chuck Hedstrom, Monte Lang, and Bob Williams. Originally, the forty-niners ate this bread made from fermented dough

Advertisers

Pepsi-Cola's "Now it's Pepsi for those who think young" theme got a big play in the Greenville, N. C., area from local bottler Jack Minges.

Here's what he did:

For six weeks, he ran a teaser campaign using 80 local tv spots. Then — for two weeks — the following schedule: 44 tv announcements a week on two local stations; 500 radio spots per week on five local radio outlets; one full newspaper color page insertion; and one-half page newspaper insertion in each of two additional newspapers.

As an extra fillip, Minges proclaimed the theme via an airborne trailing banner while a public address system beamed down spot recordings of the new "Pepsi song" to the tune of *Whoopee*.

Campaigns:

• **Valley Feed & Supply Co.,** Spring Valley, N. Y., is pushing its Pov Wild Bird Feed and Kleen Kitty

SON OF THE SOD, Shaun Murphy (born in Ireland), sales mgr., KTVI, St. Louis, greeted timebuyers in N.Y. with special shamrock cookies on St. Patrick's Day, which he personally delivers to Dorothy Schneider, Y&R recep.

products with spots on *The Fitzgeralds* show over WOR. New York City. Agency: Elmwood Advertising, Spring Valley, N. Y.

• **Dixie Cup,** division American Can, has bought participations on ABC's *Walt Disney Presents* to promote its home dispensers. Agency: Hicks & Greist.

• **Westinghouse's** new lamp lighter caricature will be selling the company's light bulbs on NBC's *Westinghouse Playhouse* and a booster schedule of tv spots in major markets this year.

Westinghouse Electric last week named four of its men to positions in its regional apparatus advertising and sales promotion divisions.

The men, and the posts:

• **Drayton Heard,** from sales promotion manager, Northeastern region, to manager of apparatus advertising. Pittsburgh.

• **Sheldon F. Johnson,** from manager of apparatus advertising, Pittsburgh, to sales promotion manager, Pacific Coast region, San Francisco.

• **E. H. Jacobs,** from representative of apparatus advertising, Pittsburgh, to sales promotion manager, Northeastern region.

• **R. B. Roberts,** from manager of sales promotion, Pacific Coast region, to apparatus advertising department.

PEOPLE ON THE MOVE: William L. Christensen, from marketing product development division, Chemway Corp., to advertising promotion manager, William Pearson Corp. . . . **W. B. Bryan,** from account executive, Foote, Cone and Belding, to advertising manager, 20 Mule Team Products division, United States Borax & Chemical . . . **George R. Simkowski,** from advertising manager, to marketing manager, Webcor Sales . . . **Edward C. Stern,** to Dormeyer advertising and sales promotion manager, Webcor Sales . . . **Donald J. Dougherty,** from advertising manager, Hertz American Express International Ltd., to director of advertising, Remington Rand Electric Shaver (International) . . . **Douglas D. Hay,** from v.p. sales to v.p. administration, Beecham Products, Inc., Clifton, N. J. . . . **Donald F. Breaugh,** from Personal Products Corp., division Johnson & Johnson, to v.p. sales, Beecham Products.

MORE PEOPLE ON THE MOVE: Sanford S. Mazarin, from international account supervisor, J. Walter Thompson, to advertising and promotion manager cosmetics, Warner-Lambert International, division Warner-Lambert Pharmaceutical . . . **Martin H. Molema,** from assistant to manager international advertising, Northam-Warren (Cutex, Odorono products).

Agencies

K&E has bought the radio coverage of the Triple Crown races this spring on CBS for Pabst Brewing.

The events: the Kentucky Derby, the Preakness and the Belmont Stakes.

INTRAVENOUS LUNCH is volunteered Jay Kerekes, sales manager of WEWS-TV, Cleveland, who is recovering from an emergency appendectomy during a sales trip to New York. Donors are (l-r): Bill Vernon of Blair-TV, George Blinn and Sandy Gasman of the Gumbinner Agency. Nurse Margaret Davies of Leroy Hospital does the job

'SALUTE TO ITALY' was the theme on WNBC-TV, New York. To remind timebuyers, 500 baskets of wine, cheese, Italian bread, packaged meats, and spaghetti were distributed. Jonella Singeton, NBC guidette, delivers baskets to Lennen & Newell timebuyers (l-r): Bob Kelly, Sally Reynolds, Mike Moore, Lou Crossin, and James Alexander

LONG LOOK at new king-size posters for KNX radio, Los Angeles, is taken by (l-r): Bob Sutton, v.p. and gen. mgr.; Arthur Wittum, KNX advertising mgr.; Fred Ruegg, v.p. in chg. of CBS radio station admin.

SPECTACULAR opening of Ringling Brothers, Barnum and Bailey Circus in Washington, D. C., was participated in by WMAL radio and tv. Broadcast stars, Pick Temple, Jackson Weaver, Frank Harden, Bunny Wneck, Jerry Strong, and Pete Jamerson were in opening act called, 'Out of this World'

Agency appointments: Westinghouse Broadcasting, (from **Ketchum, McLeod & Grove**) and the WBC Productions, Inc., to **Grey** . . . The Maple House to **Zakin,** for its two stores, (New York City and Scarsdale) . . . N. Dorman & Company (domestic cheeses), from **Doyle Dane Bernbach,** to **Co-Ordinated Marketing Agency** for its Dorman's Endeco Brand Cheeses . . . BarChris Construction (bowling centers and equipment), to **Dunay, Hirsch & Lewis** . . . American Paper Box, Boston, to **Ray Barron,** Boston, for its Magic Wand Paper Doll Division . . . Hampden Moving and Storage, Baltimore (North American Van Lines), to **Birnbaum, Brahms, Gerbers & Wolff,** Baltimore . . . Bali Brassiere Co., to **Fletcher Richards, Calkins & Holden** . . . Midas Muffler, Southern California, to Tilds & Cantz, L.A. . . . Chesebrough-Pond's Ltd., to **BBD&O International,** for its Vaseline Medicated Shampoo and Vaseline Hair Tonic ads in the United Kingdom.

PEOPLE ON THE MOVE: William H. Howard, to La Roche, as president . . . **H. H. Marshall,** to Ogilvy, Benson & Mather, as v.p. copy supervisor . . . **William W. Mulvey,** to McCann-Erickson as senior v.p. . . . **Robert C. Barker,** from v.p. account supervisor, Compton, to J. Walter Thompson as account supervisor, Radio Corporation of America account . . . **Norval B. Stephens, Jr.,** from marketing supervisor to account executive, Needham, Louis and Brorby . . . **Charles J. Mowry,** from assistant advertising and sales promotion manager, residential products, Carrier Corp., Syracuse, N. Y., to advertising account executive, Erwin Wasey, Ruthrauff & Ryan, Philadelphia . . . **Richard L. Rogers,** to account executive, Knox Reeves . . . **Muriel Franko,** from account executive, Sid DuBroff Associates, to account executive, Regal Advertising . . . **Julien Field,** to copy writer, creative department, and **Bob Sallin,** to broadcast supervisor, Foote, Cone & Belding, L.A. . . . **Francis E. Brennan,** from art advisor, Time, to v.p. account director, McCann-Erickson.

They were elected v.p.'s: Harry E. Sandford, at Doherty, Clifford, Steers & Shenfield . . . **Glenda Sullivan,** at Ben Sackheim . . . **John D. W. Barnetson, Walter K. Collins, Harold R. Huffman, Joseph L. Killeen, Jr., Dan MacMillan, James J. McMahon, John J. O'Connell,** and **Mrs. Mildred Thomas,** all at Fitzgerald Advertising, New Orleans.

Stations on the Move

TOTAL STATIONS ON THE AIR (as of 1 March 1961):
AM: 3,556
FM: 839
TV: 541

BOUGHT/SOLD/APPROVED:

Bought: WONE and **WIFE-FM,** Dayton, Ohio, by Brush-Moore Newspapers, Inc., from Skyland Broadcasting; brokered by Blackburn & Company, Washington, D. C.: price: $2 million . . . **KRSI,** Minneapolis, by Red Owl Stores, Inc., from Radio Suburbia, Inc.; brokered by Blackburn & Company, Washington; price: stock exchange amounting to $330,000 . . . **WJMA,** Orange, Va., by Archibald C. Harrison, Jr., and Henry Bower, from Charlottesville Broadcasting Corp.; brokered by W. B. Grimes & Co., Washington, D. C.; price: $60,000 . . . **KKID,** Pendleton, Ore., by Robert W. Roderick, from Fred Stevens and Paul Ward; brokered by Edwin Tornberg & Co., New York City; price: $65,000.

Grants: Transfer of Coahoma Broadcasting Company, **WKDL,** Clarksdale, Miss., to Dr. Foster Montgomery, and Robert J. McIntosh, Indianapolis, Indiana.

New On The Air: WLKW, Providence, R. I., 3 April, 50,000 watt AM, operated by Radio Rhode Island, Inc. General manager: Mowry Lowe.

Associations

The NAB, last week, named a special subcommittee to recommend ways tv stations can get be'ter representation in talent negotiations with the American Federation of Television and Radio Artists and the Screen Actors Guild.

Westinghouse Broadcasting's Joseph O. Schertler was named chairman.

The other members: William C. Fitts, Jr., CBS, N. Y.; Abiah A. Church, Storer Broadcasting, Miami Beach; Charles H. Crutchfield, Jefferson Broadcasting, Charlotte, N. C.

NAB manager of broadcast personnel and economics, will serve as coordinator.

The Broadcasters' Promotion Association, in an effort to broaden its membership rosters, has mailed out membership brochures to some 700 radio and tv promotion managers and 290 allied companies.

A similar mailing is planned soon to stations and companies in Canada.

PEOPLE ON THE MOVE: Hamilton M. Woodle, from v.p. general manager, WSPB, Sarasota, Fla., to field representative, NAB, Washington . . . **Charles C. Bevis, Jr.,** from general manager WBUF-TV, Buffalo, N. Y., to assistant executive director, Association of Maximum Service Telecasters, Washington . . . **Richard Turnbull,** A.A.A.A. v.p. since 1948, appointed senior v.p.

Tv Stations

ABC's Hollywood stations, KABC-TV and KABC Radio took advantage of the current rash of fashion showings and patterned the format to a clever sales presentation.

The stations put on a *Show Styles for Spring* showing to some 500 advertising executives at the Ambassador Hotel.

Models in bathing suits paraded out the stations sales-ability in four segments:

1) *Place in the sun:* the image of progress; an explanation of ABC's growth in recognition and respect.

2) *Patterned for Pleasure:* the story of the station's programing.

3) *Ahead of the Swim:* the trend toward ABC.

4) *Fashions of the Future:* the shape of things to come on the stations.

Storer Broadcasting, in broadening out its executive level, has created a new position — vice-president of administration — and named its long-time executive and current v.p. of radio, William E. Rine, to the post.

(Please turn to page 75)

IF . . .

you believe that more national spot dollars can and should be allocated to your market—

you agree that your market growth-story must be told to media decision makers—

you and other station managers in your market want to step up the national spot dollar flow—

THEN . . .

SALES SPOTTERS can help you. This company, recently formed by a group of broadcasting sales executives, is dedicated to *SELLING* a limited number of radio, television *markets* to national spot advertisers. We are known and respected by every media director and supervisor, in the New York area. Our intent is to represent a limited number of *markets* . . . to properly sell your market (by a presentation which we will prepare) to major spot advertisers and their agencies.

No one is actively doing this for you on a regular basis. No one is currently concentrating on getting more spot dollars for your market.

Sales Spotters, through a unique plan, will present your market story to the people who pick the spot markets and decide the budget for each.

Obviously, we must limit our list of markets, so the time to act is

NOW!!!

Get together with the other station managers and discuss this plan. Agree that you want extra spot dollars (You and your rep can individually shoot for the dollars *after* they have been allocated for your market), then let's discuss details.

For extra spot dollars contact

SALES SPOTTERS

424 Madison Ave., New York 17, N. Y., PLaza 8-2740

UT60
No. 509 6 VOLTS
NEDA 908

time bomb!

mca tv explodes upon the TV scene with four full hour first-run off-network shows for syndication

Each show immediately available for local programming

CIMARRON CITY

starring **GEORGE MONTGOMERY**

OVERLAND TRAIL

starring **WILLIAM BENDIX**

RIVERBOAT

starring **DARREN McGAVIN**

SUSPICION

All-Star **SUSPENSE DRAMAS**

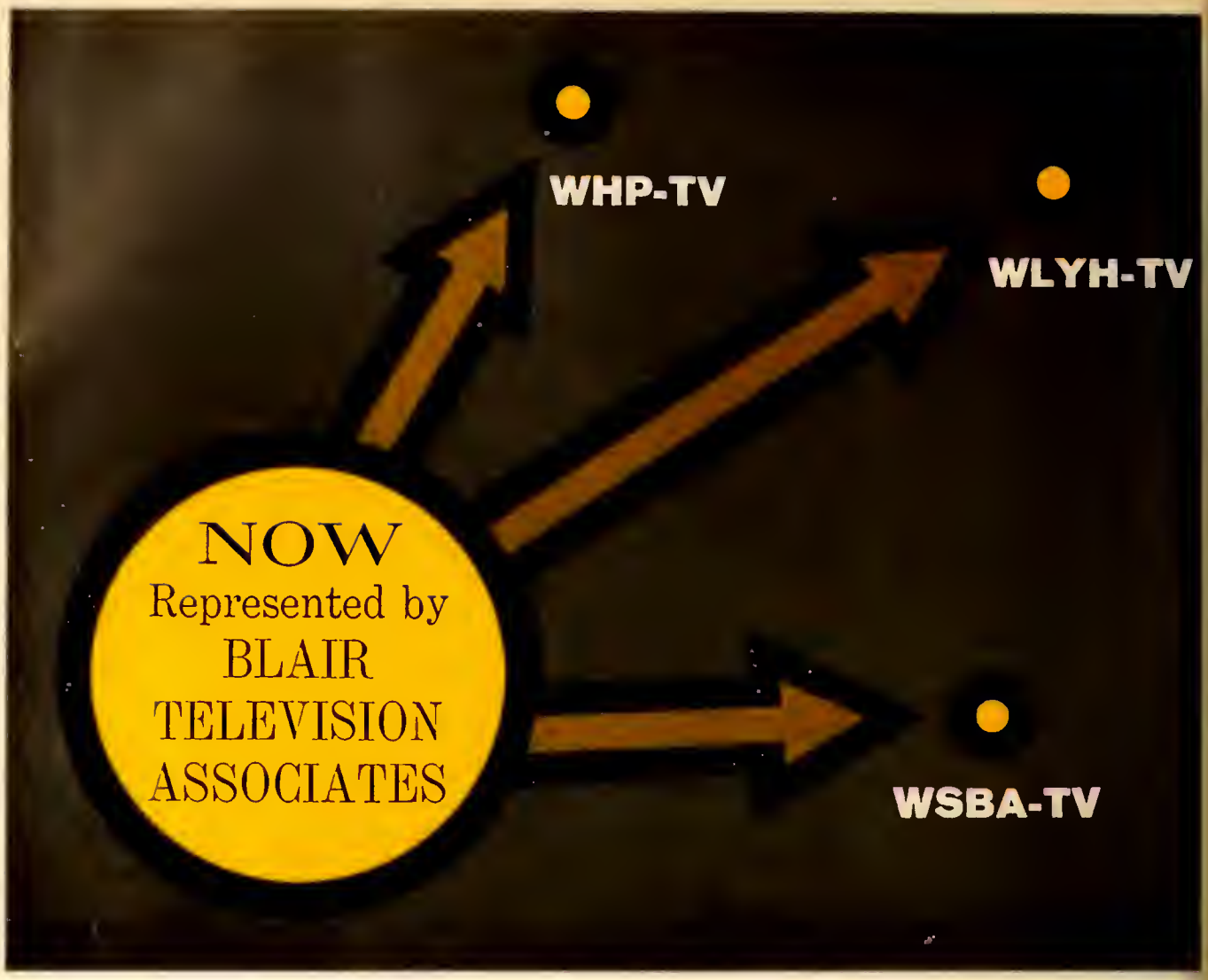
Shattering precedent for station programming!
Bursting with proven high ratings!

PRE-SOLD in the following markets:

WNEW-TV, NEW YORK
KTTV, LOS ANGELES
WTTG-TV, WASH., D. C.
WAGA-TV, ATLANTA
WEWS-TV, CLEVELAND
KKTV, COLORADO SPRINGS
KPTV, PORTLAND, ORE.
KVAR-TV, PHOENIX
KVOA-TV, TUCSON
WITN-TV, WASH., N. C.
WBNS-TV, COLUMBUS
WBRE-TV, WILKES-BARRE
WGAN-TV, PORTLAND, ME.

mca INC
TV FILM SYNDICATION

598 Madison Ave., N.Y. 22, N.Y.
PLaza 9-7500 and
principal cities everywhere



Check these facts for yourself. Send for fully documented brochure, "Keystone Market in the Keystone State."

With the March 1 appointment of Blair Television Associates as their exclusive representative, it is now easier than ever to buy the three Keystone Stations. For up-to-the-minute information on the Keystone Stations' superiority in the Harrisburg-Lebanon-Lancaster-York market, contact your Blair Television Associates man.

WHP-TV
WLYH-TV
WSBA-TV

Represented by
BLAIR TELEVISION ASSOCIATES

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

3 APRIL 1961
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Full-scale Congressional probes of the rating services appeared to have suffered a serious setback because of the study made for Rep. Oren Harris (D., Ark.) and his House Commerce Committee.

Harris, himself, certainly now plans no such investigation. He has, however, left the door open just a little bit for a possible probe of the way in which networks use the ratings to place or displace programing.

The report on the study made by a committee of statistical experts was **technical enough to discourage any lawmaker.** While it did contain some conclusions and recommendations, they were not of a nature to shake the structure.

Major recommendation was for a single industry-supported agency to study methods and uses. There was a conclusion to the effect that ratings are often in error with respect to small stations and small areas, but it was acknowledged that no better efforts could be supported.

While methods on a **national scale were said to have many shortcomings,** the report said **the results are pretty accurate, and again lack of financial support was cited.**

The situation at the FCC with respect to toughening regulation continues to grow more threatening every day.

With an average of 1,700 station licenses coming up for renewal each year, it has now been revealed that **some 700 are in a "deferred" status.**

Both statements were made at political complaint hearings held this week by the Senate Watchdog subcommittee, and the author of both was Joseph Nelson, chief of the Renewals Branch, Broadcast Division.

The development occurred a few days after KORD, Pasco, Wash., became the station with the dubious honor of **being the first to get into trouble on purely programing grounds.** Others have had payola, technical violations, and such things as alleged fraud as the moving factor in their difficulties, though programing has sometimes entered into it.

KORD was charged with promising farm programing, locally originated programing, etc., and not delivering it. It was charged with greatly exceeding the number of commercials it had promised, and in some cases in 25-minute periods of having **almost nothing but spots back-to-back.**

Even so, the vote was only 4-3 to hold renewal hearings. In this case, Ford was one of two doubtful commissioners who crossed over to vote with the Minow-Lee-Bartley lineup, **which will be voting this way consistently.** The other doubtful vote, Cross, went with the Hyde-Craven lineup, which will be voting consistently the other way.

Both the outcome and the way the individual commissioners voted were significant in assessing what will happen to many of the some 700 "deferreds."

FCC Chairman Newton Minow gave the Senate Watchdog subcommittee (actually a subcommittee of the Senate Commerce Communications subcommittee set up to keep tabs on the industry during the recent campaign) a glowing picture of industry performance politically.

He quoted President Kennedy's statement that "broadcasting's performance in the critical election year of 1960 was a great step forward in the democratic process." He stopped short of asking that the 1960 temporary relaxation of **equal time requirements for presidential and vice-presidential candidates be made permanent.**

Significant news, trends in
- *Film*
- *Tape*
- *Syndication*
- *Commercials*

FILM-SCOPE

3 APRIL 1961
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SPONSOR
PUBLICATIONS INC.

MCA's eagerness to jump into selling full-hour off-network re-runs, and now a half-hour one as well (Staccato) may signify a continued hiatus from first-run production.

It's been more than a year since MCA brought out a trio of first-run syndicated shows (Shotgun Slade, Johnny Midnight, and Coronado 9) and still nothing new for syndication is foreseen from MCA for the immediate future.

By contrast, MCA has five off-network shows which have gone on sale in recent weeks, four full-hours and now Staccato, 27 half-hour episodes of which have been sold to WNEW-TV, New York; KTTV, Los Angeles; WTTG, Washington; WTVH, Peoria; KOVR, Stockton, and WTVP, Decatur.

With its biggest regional client, Falstaff, electing to drop syndication next year, MCA has apparently decided that **station sales of off-network re-runs are its most lucrative possibilities in the present syndication market.**

Syndicators last week were holding their breath waiting for a chain reaction of network and regional sales to start itself off.

Several were sweating out word regarding "on the fence" network program proposals.

Others were out making an early play for big regional accounts.

This feeling was in the air: **a lull before the storm.**

It's not expected that too many of the shows which went into a second year of production for the current season will try for a third year next season.

Except where such shows have the insurance of continuing regional backing, the distributors involved would rather sell the 78 episodes as re-runs to stations than build up an added inventory in continuing first-run station sale.

At one time it was axiomatic that a show never went into a second year of production without major regional backing, but this is no longer so. Now, shows that successfully go into a second year, mostly via station sales, seem to be **drawing the line on a third year, a new axiom replacing the old one.**

A show to watch this fall will be Father of the Bride on CBS TV.

Based on an MGM property, the pilot was financed by General Mills (BBDO) some time ago. MGM-TV will make the series and Campbell's will co-sponsor.

The show will be watched closely for two reasons: **to see how client-backed pilots work out, and also to test the success of series based on movie properties.**

The production order for the show, incidentally, marks an all-time high in tv activity at MGM-TV, making two hours, Dr. Kildare and Cain's Hundred, in cooperation with NBC TV, and another hour, Asphalt Jungle, for ABC TV.

Banks and financial services seem to be the most rapidly growing group of syndication sponsors at the moment, reports a Ziv-UA study.

This type of advertiser is currently spending at the rate of $2 million a year for just the first-run shows of the one syndicator.

Factors behind banking growth in syndication sponsorship are 1) the change of image in recent years banks have undergone from conservative, impersonal institutions to modern, personal ones, and 2) **banking's inherently local-regional character, lending itself readily to syndication program sponsorship.**

Cartoon shows are becoming one of the best types for the international market.

Screen Gems has reason to believe that Huckleberry Hound—the first regular half-hour animated tv series—may also become an international tv best-seller. Sold in 25 countries, the show has been dubbed already into French, German, Spanish, Portuguese, and Japanese.

This is the most extensive dubbing ever done for a tv cartoon series.

Following in Huckleberry Hound's footsteps in the international tv market are Quick Draw McGraw and The Flintstones. All of the shows are produced by Hanna-Barbera and distributed by Screen Gems.

Up to now action-adventure has been the most universal tv program type, easy to follow and not too hard to dub, especially where voice-over is prominent. But the **cartoons seem even easier to dub; regional dialects can be used, and material can be readily re-written if needed.**

Not all of the network casualties of any season end up in local re-runs.

A variety of legal and economic factors will keep many of this season's off-network shows in the vault, perhaps permanently.

In a few cases rights may be owned by original sponsors who have no further interest in seeing the show on the air again in any way.

In other cases re-run rights reside with a producer with no experience in re-run syndication, who must make distribution agreements with existing syndicators.

Still other shows, clearing the legal hurdles, **stay out of re-run syndication for economic reasons:** talent repayments and sales expenses can at times mount to $10,000 per episode, a prohibitive re-investment.

The best re-run shows are the same as the best network shows: programs with long network runs, good ratings track records and sponsor histories—and there are few of these.

There's been a new interest in imported video tape shows lately.

KHJ-TV, Los Angeles, had its **highest Nielsen morning ratings with a Mexican-made series of soap operas video-taped in Spanish.**

Each program has 50 episodes for ten-week Monday-through-Friday telecasts. Titles are Mortal Sin, Shadows in White, and Maria Guadalupe.

Programs were distributed by Teleprograms de Mexico, a subsidiary of Telesistema, S. A., Mexican tv center.

The Mexican shows, locally sponsored, will be also seen shortly in other markets in the southwestern U. S. **The shows are also distributed in Latin America.**

Although many commercials producers have eyed the cartoon program production field as a likely adjunct, very few have actually gone into it in recent seasons.

The outstanding exception of the current season is Video-Craft Productions, a New York film commercials house, which made and sold New Adventures of Pinocchio, a series of 130 five-minute color cartoons.

Among the 26 stations sold are KTLA, Los Angeles; WGN-TV, Chicago; KPRC-TV, Houston; KLZ-TV, Denver; KRON-TV, San Francisco; WAGA-TV, Atlanta; WIIC, Pittsburgh; KIRO-TV, Seattle; KRLD-TV, Dallas; CKLW-TV, Detroit; KROD-TV, El Paso; KARD-TV, Wichita, and WDSU-TV, New Orleans.

Note that Video-Craft's effort is exceptional on two counts: 1) it was a tv film commercials house that expanded into cartoon program production, and 2) **it undertook syndication distribution of its own product.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

3 APRIL 1961
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PUBLICATIONS INC.

BBDO brass last week paid a visit to Pittsburgh Plate Glass for what might be described as **an eleventh-hour effort** to keep the $2.5-million account in the fold.

Meantime, there's been plenty of pitching from other agencies.

NBC Acceptance says it's operating under very strict rules when it comes to taking merchandise from manufacturers to use as giveaways on its game shows.

The rules, in brief:

- The middleman submitting the stuff **must have a letter of authorization from the manufacturer.**
- The donor **can't be guaranteed the minimum wordage** that will be used to describe his contributed prize.
- A flash-card picturing the merchandise will be used **only when the prize itself isn't exposed** during the program.

(See 20 March SPONSOR HEARS on how the "middleman" solicits agencies.)

Speaking of unusual coincidences, there's one prevailing at the moment at Compton and JWT.

They're both pitching all-out to snag a **gasoline account.**

Compton, to make up for the loss of **Mobiloil;** JWT, **Shell.**

Blowing the whistle on a competitor caught in a triple-spotting situation has lately become a business-wooing device among a few stations in certain tv markets.

The finger-pointer usually operates through his rep, who, to help make the thing stick, **urges a buyer to check with the other two agencies** involved in the triple spot.

In one such recent case all three agencies notified the culprit that **they would not honor any bills dating back to the advent of the triple-spotting,** citing the fact that the contracts specifically ban the practice.

A trend that seems to be taking on momentum in the rep field: groups making it mandatory that a rep accept newly-acquired properties in secondary markets if he is to be assigned a big revenue station.

The tie-in can prove embarrassing from two angles:

1) **The rep relinquishing a competitive station** with which he has maintained happy and fruitful relations.

2) The manager of a sold property finding himself **forced to abandon a rep** that has done a consistently good job for him.

There's a difference between agencies and reps in the matter of adjusting manpower when a source of commission goes out the door.

An agency can lop off the account group without fear of arousing other clients, but **a rep has no choice but to retain his full contingent of salesmen.**

These salesmen have been supplying all the stations with business, and in the event of a cutback, **the other stations are bound to protest it's unfair to make them take the rap** in reduced manpower.

WRAP-UP

(*Continued from page 66*)

In his new assignment, Rine will be chairman of the company's profit sharing trust fund, and will supervise the Storer owned Miami Beach Sun Publishing Co. as well as the handling of other administrative matters.

Storer's director of radio operations Lionel F. Baxter has been moved up to fill the vacated Rine spot.

WABC-TV, New York City, v.p. and general manager Joseph Stamler, speaking before the Donnell Library Television Information Office class last week, credited tv advertising with providing economic change and improvement stimulus.

Excerpts of his talk:

- Advertising has increased from a $5 billion business annually in 1959 to almost $12 billion in 1960. Television advertising revenue has grown from $58 million in 1949 to more than $1.5 billion in 1960.
- While the pros and cons of advertising as a marketing tool has stirred many a heated controversy over the years, there are few economists today who would refute its dynamic power in moving goods and services.
- Advertisers discovered long ago that television advertising like all advertising is to make the story known to the greatest number of prospects possible at the least cost in the most persuasive manner.

Thisa 'n' data: WFAA-AM-FM-TV, Dallas, marked the opening of its new communications center with a contest for agencies and their clients . . . **TvAR's** newest audience dimension survey discloses that pet owners watch more tv than non-pet owning families. The figures: 19% more for dog owners and 16% more for families owning pets of any kind.

New quarters: KMSP-TV, Minneapolis, adding additional office space to its present site 15 June.

Kudos: KWTV, Oklahoma City, named first place winner in the $5,000 to $10,000 category, Oklahoma Advertising Federation's annual direct mail leaders campaign.

PEOPLE ON THE MOVE: Shaun F. Murphy, from national sales manager to v.p. and general sales manager, KTVI, St. Louis . . . **Philip D. Marella,** from sales staff to local sales manager, WIIC, Pittsburgh . . . **James Stevenson,** from publicist to national sales service representative, WBBM-TV, Chicago . . . **Gene Reilly,** from sales manager, Fruit Dispatch Co., to sales coordinator, WFCA-TV, Jacksonville, Fla. . . . **Robert Streider,** from account executive, KCFM, St. Louis, to account executive, KPLR-TV that city . . . **Joseph R. Briscoe, Jr.,** from account executive and announcer, KWRE, Warrenton, Missouri, to account executive, KPLR-TV, St. Louis . . . **Art Seabolt,** from producer-director to promotion manager, WTVD, Durham-Raleigh, N. C. . . . **Richard J. Wright,** from Pacific National Advertising, Spokane, Wash., to publicity and promotion director, KGW-TV, Portland, Ore.

MORE PEOPLE ON THE MOVE: Robert Nashick, from advertising

ALABAMA'S TOWERING NEW LEADER!

NEW TOWER—1209 FEET

Alabama's tallest tower stands 1209 feet above the ground, 1549 feet above sea level.

NEW POWER-100,000 WATTS

Serving 197,300 television homes. Total population: 1,062,100 with 261,700 total homes in the area.

CHANNEL 4

Covers 48 counties: 25 in Georgia, 13 in Alabama, and 10 in Florida. Retail sales in 1959 for WTVY viewers total $824,295,000.

WTVY

DOTHAN, ALABAMA

Call Daren McGavren, National Reps; Clarke Brown, Southern Rep; or F. E. Busby at SY 2-3195

CBS ABC

NOW!
WWRL
GIVES
50,000
WATTS
(EFFECTIVE RADIATED POWER)

WWRL gets to the heart of New York's Negro/Puerto Rican population with 50,000 Watts of effective radiated power toward its major market.

NEW POWER . . .
REACHING NEW YORK'S BIG
NEGRO/PUERTO RICAN MARKET

WWRL DE 5-1600 Woodside, N.Y.

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-n

WRGB 6
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

and promotion director to manager advertising, promotion and publicity, and **Janet Byers**, from advertising and publicity manager, KFWB, L.A., to associate director publicity, both KLTA, Hollywood . . . **Doug Harris**, from assistant promotion director, WLOS-TV, Asheville, N. C., to promotion director, WRDW-TV, Augusta, Ga. . . . **Paul E. Yoakum**, from producer-director to operations director, WBNS-TV, Columbus, Ohio . . . **Theodore H. Walworth, Jr.**, from station manager and director of sales, WRCV-TV, Philadelphia, to general manager, WNBC-AM-FM and WNBC-TV, New York City.

Radio Stations

How to best explain and sell the $20 billion Negro market will be surveyed later this week (10-11 April) by the board of the recently organized Negro Radio Association in meetings at the Roosevelt Hotel New York City.

The group includes 58 Negro-appeal radio stations under the chairmanship of Francis N. Fitzgerald, WGIV, Charlotte, N. C., who said his seven man board will discuss:

1) Implementation of the group's original organizational blueprint.

2) Possible research tactics which can deliver more and authentic Negro market information for agencies and advisors.

3) Suggested setting up of a New York office.

Ideas at work:

• **WHK**, Cleveland, played up the official coming of spring by giving away a $100 prize to the first woman who presented herself at the studio door after the 3:30 p.m. beginning of spring time, wearing a bathing suit and carrying a rose clutched between her teeth.

• **KALL**, Salt Lake City, invited its advertisers to a luncheon and cocktail party and gave away rifles, radios and appliances as door prizes, and a grand prize of a new car. The reason for the *Operation Sponsor* tribute: "for making it possible for management to pay employees."

• **WQTE**, Detroit, for the past two weeks, has been airing comments from local automobile dealers dealing with the subject –*Why this is the best time to buy your new car.* Some 48 dealers in all, at the rate of four-per-day are being heard during a fifteen minute segment of the station's morning show — *Chuck Daugherty Program.*

Sports sales: The Brown Derby Restaurant chain, Akron, Ohio (Stalker Agency) has bought sponsorship of the racing results broadcasts over WCUE, Akron . . . Oak Park Federal Savings and Loan Association (Connor Associates, Aurora, Ill.); G. Heileman Brewing (McCann-Erickson, Chicago); and Magikist Services (D. A. Greenwood, Cicero, Ill.) to sponsor Chicago Cubs schedule over WGN, Chicago . . . WGN, Chicago, *Lead-Off Man* sponsored by On Cor Frozen Food Products (Wright, Campbell & Suitt), Bauer Buick and Mathieu Building (both Perry Badgett); *Scoreboard* sponsored by G. Heileman (McCann-Erickson) . . . Atlantic Refining Company (Ayer) has bought one-half sponsorship of New York Yankee baseball games over W-TEN, Albany and WKTV, Utica.

Kudos: KBOX, Dallas, recipient of 1961 National Headliners Club Award for Journalistic Achievement, for consistently outstanding coverage of local news events on radio . . . **WFBC**, Greenville, S. C., distributive education program feature, *D. E. Spotlight*, won first place in the state-wide competition . . . **WIP**, Philadelphia, recipient of special "tribute from the grateful City of Philadelphia" on the occasion of the station's 39th anniversary, 16 March . . . **KQV**, Pittsburgh, general manager John D. Gibbs, named member advisory committee National Foundation.

Happy anniversary: KFBB, Great Falls, Montana, program *Farmers Noon Hour* on the air since 1922, presenting 12,000 consecutive broadcast 7 April.

PEOPLE ON THE MOVE: Wayne D. Costner, from commercial manager, KYSN, Colorado Springs, to commercial manager, KTUX, Pueblo, Colo. . . . **Althea Line**, from media director, Coleman-Parr, to account executive, KDAY, Los Angeles . . . **George S. Milroy**, from account executive to sales manager, WDTM.

Detroit . . . **Gregory Reeser,** from sales manager, WLAV, Grand Rapids, Mich., to mid-west sales representative, Community Clubs Awards, Westport, Conn. . . . **Robert J. McIntosh,** elected president and general manager, WKDL, Clarksdale, Miss. . . . **Dale Morgan,** to program director, KHOW, Denver Colo. . . . **Dave Abrahmson,** to account exec, WABC, New York City . . . **Reb Foster,** KICN, Denver air personality to KYW, Cleveland.

Fm

The 12 fm stations which comprise the San Francisco Bay Area FM Broadcasters joined forces last month to turn the spotlight on fm programing by running an *FM Month* promotion.

The stations — **KAFE, KBAY, KBCO, KEAR, KJAZ, KPEN, KPFA, KPGM, KRON, KRPM, KSFR, KWME** — spent something like $50,000 in a multi-media drive which included tv spots, hi-fi dealer tie-ins and over 3,000 spots on fm stations during the month-long promotion.

The theme: *Everything sounds better on fm radio.*

Fm programing: WFBM-FM, Indianapolis, scheduling *This Is Steve Allen* twice daily—10 a.m. and 8 p.m. Monday through Friday . . . **KFAB,** Omaha, Neb., inaugurated a six-hour nightly program of stereophonic broadcasting, from 6 p.m. to midnight.

PEOPLE ON THE MOVE: Gene Hull, from sales staff, WICC, Bridgeport, Conn., to account executive, WJZZ-FM, Fairfield, Conn.

Networks

Net tv sales: General Foods (Benton & Bowles) to sponsor CBS-TV's new animated cartoon series, *Alvin and the Chipmunks,* next fall . . . Gillette (Maxon) has bought co-sponsorship of ABC-TV's 1960-61 *Fight of the Week* . . . Eastman Chemical Products has bought weekly participations in CBS-TV's *The Millionaire* (6 April-27 September) and *I Love Lucy* (10 April-27 September) . . . Block Drug to sponsor *The Groucho Show* beginning this week . . . Union Central Life Insurance to sponsor NBC-TV's two *Project 20* series (biographies of Grant and Lee).

Net tv renewal: Prudential (Reach, McClinton & Company, New York City) of CBS-TV's *The Twentieth Century,* 52 weeks beginning next fall.

New affiliates: KCIJ, Shreveport, La. and **WLEU,** Erie, Pa. with **CBS Radio.**

Kudos: NBC executive v.p. for news **William R. McAndrew** recipient of Villanova University's St. Augustine Award for "distinction in the field of communications journalism."

PEOPLE ON THE MOVE: Sigrid H. Pederson, former J. Walter Thompson attorney, to legal department, ABC . . . **Charles H. Barris,** from daytime programing department to manager, tv daytime programing, ABC TV . . . **Bill Eames,** from reporter-assignment editor, CBS News, to newly created post, assistant to the television assignment editor CBS News . . . **Thomas K. Fisher,** appointed v.p. and general counsel, CBS . . . **Jack Dolth,** from assistant director sports, to sports director, CBS TV . . . **Jack Purves,** to sports sales coordinator, and **John Hamilton** to director business affairs, CBS TV.

The networks will launch their own men into space—in the Cape Canaveral area—to cover the launching and hoped-for return of the country's first astronaut.

Mutual reports that the seven networks will send out news crews to various vantage points and that all are on the alert for *Project Mercury.*

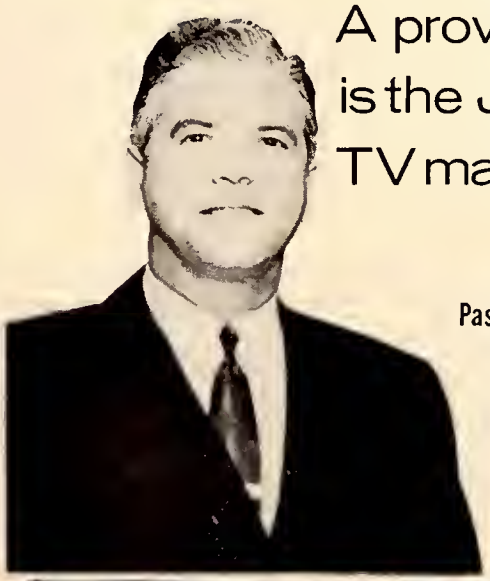
Actual launching date is top secret.

Elaborate broadcast plans have been made in Washington for full coverage.

Representatives

The Katz Agency will take over the representation of WAVE-TV and WAVE Radio from NBC Spot sales as of 4 June.

"America's new economic strength lies in the South.



A proven leader is the Jackson TV market area."

Past President, American Muncipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz 12 WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market

WRGB puts your MESSAGE WHERE THE SALE BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB 6
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

Rooms & Suites

... to please the most discerning at the BELMONT

Overlooking Lake Michigan and Belmont Yacht Harbor. 12 minutes from the loop—direct busses at the door. Spacious parking. New Banquet and Meeting rooms accommodate up to 400 persons.
Charming, new Mansion House Dining Room and unique Cocktail Room—The Dam Site.

700 Rooms & Suites
TRANSIENT
& PERMANENT
Full Hotel Services
Singles . . from $9
Doubles . . from $13

F. J. PETITMAIRE
General Manager

Belmont Hotel

BITTERSWEET 8-2100
3172 NORTH SHERIDAN ROAD
CHICAGO

Katz at a later date will assume the representation of WFIE-TV, which is owned by the same management, from the Paul Raymer Co.

WAVE Radio's been with NBC Spot Sales since 1933 and WAVE-TV, since 1948, while WFIE-TV came to Raymer in 1953.

Adam Young, speaking before the annual Tele-Broadcasters meeting in New York City last week, said a radio station's prosperity was dependent, not on the nation's economy, but on these three factors:

1. The station's product—its programing—and how salable it is.

2. What the station does with the product—how well will it be sold.

3. Image—will the station do the myriad other things that will give it acceptance.

Rep appointments: KTHT, Houston, Texas, and **WTAC**, Flint, Mich., to **Robert E. Eastman.**

PEOPLE ON THE MOVE: Michael A. Wiener, from ABC TV sales development, to assistant director sales promotion, H-R . . . **Ben Margolis,** from business manager, CBS Television Spot Sales, to TvAR as administrative assistant to the general manager . . . **Stuart I. Mackie,** from sales staff, Avery-Knodel, Chicago, to manager Detroit office . . . **William Carpenter,** from ZIV-TV, New York City, to account executive, H-R . . . **George R. Swearingen, Jr.,** from account executive, CBS Television Spot Sales, Atlanta, to manager that office.

Film

American advertisers are investing more heavily in American tv shows seen in other countries.

Central American Tv Network, for example, a five station network subsidiary of ABC in El Salvador, Guatemala, Nicaragua, Honduras, and Costa Rica, reports a flurry of U. S. orders there.

They are:

Corn Products (Foreign Advertising and Service) purchased *Circus Boy.*

Scott Paper (JWT) and S. C. Johnson will sponsor *Star Performance.* A third sponsor, Super-Det, is a Central American detergent.

Pan American World Airways (JWT) will sponsor *Markham.*

Other American sponsors already on CATVN are Goodyear, Parker, Vick, and Nestlé.

Sales: Seven Arts' Films of the 50's to KWWL-TV, Waterloo; KOLO-TV, Reno; WHEN-TV, Syracuse; WINK-TV, Ft. Myers; WISH-TV, Indianapolis; KOCO-TV, Oklahoma City; KLRJ-TV, Las Vegas, and KGHL-TV, Billings . . . Seven Arts special features to WISH-TV, Indianapolis; WHEN-TV, Syracuse, and CKLW-TV, Windsor.

Commercials: Van Praag Productions to make industrial film for food products on New York restaurants in connection with coming New York World's Fair . . . **International Video Tape of Beverly Hills** in association with **Unit Ten Video Tape Productions** to make Miles product commercials (Wade) . . . **Playhouse Pictures** commercials for Ford dealers (JWT) awarded New York Art Directors Club medal for best tv spot of the year . . . **Jack Denove Productions** completed second series of commercials for Campbell's barbecue beans (NL&B).

Promotion: Trans-Lux reports unusual success of *Felix the Cat* promotions by WNEW-TV, New York; WRGB, Schenectady; WHEN-TV, Syracuse; WFAA-TV, Dallas; WFRV-TV, Green Bay; WBZ-TV, Boston, and WROC-TV, Rochester.

Ratings: KSD-TV, St. Louis, scored 22.0 ARB to lead time period with Seven Arts Warner's Films of the 50's in Gold Award Theatre, sponsored by Beautyrama . . . NTA's *Third Man* in January-February ARB reports scored 29.5 on WOW-TV, Omaha; 21.5 on WTVJ, Miami, and 23.5 in New York.

PEOPLE ON THE MOVE: Carl Miller added to ITC's Western sales division . . . **Dick Jacobs** promoted to v.p. of completion services at Filmex, New York . . . **Norton T. Gretzler** appointed tv commercial coordinator for On Film, Princeton, N.J.

Trade Dates

Speakers at AFA's 57th convention scheduled for Washington's Sheraton-Park Hotel 27-31 May, will cover many of the problems faced by advertising as well as practical and current ad trends.

Two of the speakers: General Alfred M. Gruenther, president, American Red Cross, and former NATO chief; and Dr. Neil H. Borden, Harvard advertising professor.

Other trade dates:

13-14 April, 12th Atlanta Advertising Institute. Dinkler Plaza Hotel, Atlanta, Ga.

3 May, Station Representatives Association fourth annual Silver Nail Timebuyer of the Year award. Starlite Roof, Waldorf, New York City.

5 May, Eleventh Annual Radio-Television Guild Conference and banquet, San Francisco State College, San Francisco, Calif.

4-5-6 May, Western States Advertising Agencies Association, 11th annual conference, Shelter Island Inn, San Diego, Calif.

7-10 May, National Association of Broadcasters 39th annual convention, Washington, Shoreham and Sheraton Park hotels.

CANADIAN TV

(*Continued from page* 51)

Canadian talent and geared particularly to appeal to the Canadian consumer.

What do syndicated programs cost? A film show shot in Hollywood for the use of the U. S. networks normally recovers its production cost and earns a profit out of the price the U. S. sponsors pay. This means that foreign sales—after selling and distribution costs abroad are paid for—are "gravy" to the show's owner. This, in turn, means that the price you pay for Canadian rights to a film show merely reflects supply and demand on one hand and your agency's negotiating ability on the other.

If five sponsors want the Canadian rights to *Gunsmoke*, for example, the one willing to pay the highest price is likely to get the show. In such a situation, he'd pay approximately $3,500 to $4,000 an episode for national rights.

On the other hand, and more realistically, the distributor is likely to have available a long list of good U. S. shows but not nearly enough sponsors to go around. In this case you are most likely to get the show you want for $2,000 to $2,500 an episode. Moreover, if you buy two or more shows from the same distributor, you have a good chance of getting them at less than $2,000 each.

This scale of pricing simply reflects the fact that Canada is a buyer's market. With only one station in most markets, a maximum of two in major markets, and a quota system that holds down United States programing to 45% of the station's total schedule, Canada simply cannot absorb the massive output of film from United States syndicators and networks. Network prices, for the average show produced by the Canadian Broadcasting Corp. of one-half hour in length, will be upwards of $5,000 an episode to the sponsor.

What about time availabilities on network affiliates? Time periods on free-enterprise stations affiliated with the network can be bought outside of network option time, which at night is approximately 8 to 11:15 p.m. in most of Canada and 9 to 12:15 p.m. in the Atlantic provinces. These free-enterprise stations cover the balance of Canada's television homes. They are eager to accept selective programing since these shows are usually their top audience builder.

In the case of CBC owned and operated stations, a large proportion of time not earmarked for network programs is devoted to news and public affairs shows which are not available for sponsorship. A few early-evening and late-night periods can be bought for selective programing, when available.

What is the ratings situation? National ratings are not relevant because of: (1) The language problem. Because nearly 30% of Canada's population is French-speaking, "national" ratings on either English or French shows are relatively meaningless; and (2) the enormous market-by-market rating differential. A large portion of Canada's tv homes are located in "extreme" markets (*i.e.*, single-channel markets or multi-channel border markets).

T-S-T FOR TV TESTERS

Tempted to try Spot TV for your product... but not sure? T-S-T (Television Spot Test) is the low-coin way for qualified advertisers to test this great medium without going national. Before and after show surveys how your product goes; how your copy line works. Another unique service of...

TELEVISION ADVERTISING REPRESENTATIVES, INC.

TvAR

WRGB
puts your
MESSAGE
WHERE
THE SALE
BEGINS

The number 1 voice and picture in Northeastern New York and Western New England. 992-11

WRGB 6
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

Nino's
CONTINENTAL

OF PALM BEACH
AND NEW YORK
149 EAST 53RD ST.

From lunch to late, late dinner
Open daily, Sundays, too!
Reservations: EL 5-9185 or PL 5-6843

The Bistro for private parties
Personal direction: Nino

Tv and radio NEWSMAKERS

Walter A. Schwartz has been named national radio sales manager for the Westinghouse Broadcasting Co. He replaces Perry Bascom who, last month, was appointed general manager of WBC's Cleveland radio outlet KYW. Schwartz comes to his new post with a strong and varied background. He has been a performer, announcer, salesman, sales manager and head of a national rep firm office. Since 1959 he has been in charge of WBC's Am Radio Sales office Detroit. He was WWJ, Detroit sales manager.

Joseph P. Dowling has been named sales promotion manager of Storer's recently formed rep firm, Storer Television Sales, Inc. Dowling joins Storer after five years with CBS Television Stations Division. His most recent assignment was sales promotion manager, CBS Television Spot Sales. Prior to that he was sales promotion manager of WHCT, Hartford, Conn. Dowling's broadcasting career began in the research department at ABC. He moved on to Headley Reed, N.Y.C., and WTOP-TV, Washington.

Blair Television Associates, in expanding its sales executive level, has elevated two of its sales staffers to sales-management positions. The duo: James Theiss (left) to sales manager of Eastern stations, and Lloyd Heaney (below right) to sales manager, Western stations. Both men bring to their new posts a broad background in spot tv sales experience. Theiss, a graduate of Seton Hall University where he majored in economics and business administration, joined Blair five years ago. Prior to that time, he spent several years in the media department of Benton & Bowles as timebuyer on the General Foods and Procter & Gamble accounts. Heaney's experience in broadcasting includes more than ten years with the Chicago Tribune and station WGN-TV. Four years ago, he resigned from the WGN sales development division to join Blair Television Associates in Chicago. He was transferred to New York City when the Blair Television Associates' sales staff was enlarged last year. Heaney's formal education was gained at DePaul University and the University of Chicago

frank talk to buyers of air media facilities

The seller's viewpoint

The practice of stations running movie films in competition with a network adaptation of the same story is firmly defended by Burt Lambert, vice-president and director of sales for WOR-TV, New York. (This independent was a pioneer in the practice of repeating the same movie throughout the week via its Million Dollar Movie *spread.) Lambert argues that the practice is no different than one network programing a western opposite another network's western. He also defends the practice as a competitive necessity.*

Independent tv stations must program films competitively

A few months ago, an incident took place that pinpointed the role of the independent tv station in its programing of films. WOR-TV presented Ernest Hemingway's "The Killers." At the same time a network announced its live version of the same story.

Following the parallel programing a great many reports were carried in the newspapers and trade journals reflecting the irritation of the network. These same objections were voiced when we presented Al Jolson in "The Jazz Singer," paralleling again a network adaptation of the film story.

The facts that lie behind the matter are these: WOR-TV as a film station has made many multi-million dollar purchases of feature films. Other independent stations throughout the country have done likewise. The networks on the other hand have, in many cases, purchased the film rights to some of these film properties with intent to offer live versions. Obviously, there will be times. perhaps increasingly more numerous, when feature film showcases on independents will schedule films as the networks present their interpretation of the same story.

We will not argue at length the question of which version is better. As is well known, the facilities, studios and production techniques of Hollywood are not easily duplicated in television studios.

The independent station's point of view is rather simple. We exist in a highly competitive market where success is measured by pleasing the audience with the best of product most of the time. Our product is film; our investment in such product is a heavy one. We might here call attention to the fact that it is, perhaps, within the power of the networks to seek and present original material rather than aim for "adaptations." That, however, may well be beside the point.

When the clamor arose there was the rather sad suggestion that we "shoudna' dunnit." They may as well clamor that the networks begin to observe each other's competitive programing and desist from showing a western on network A, when network B is going all out with horse operas, that news not compete with news, and that specials and spectaculars be programed with due concern for what the other part of the forest plans.

We do not program with intent to parallel. But we face the same problem that any other independent station faces throughout the country. We move in an intense world where we are concerned with putting our best product forward. Our investment in such product makes it mandatory that we program our major film properties to reach the widest audience at all times. As a result we offer *Million Dollar Movie* 16 times a week, at specific hours regardless of what others are programing on their outlets.

When we depart from films, we do not buy adaptations, but like so many other independents in this and other markets, we program live material using station personalities. or through special documentaries. reports of significance to the community we serve.

Perhaps the best comment that could be made on our film programing is a final reference to network plans to use feature films for their programing. Certainly it is better for Goliath to acknowledge the Davids of independent television rather than to protest.

In this case perhaps they doth protest too much.

SPONSOR SPEAKS

Return to confidence

For the past three weeks, SPONSOR editors in their daily checks with radio/tv agencies and advertisers have been picking up an increasing number of encouraging signs about the state of the business.

Advertising budgets, once locked in a winter atmosphere of doubt and discontent, are beginning to open up with the approach of spring.

New plans, new appropriations, new campaigns are shaping up in scores of agency offices. And it looks as if spot, both tv and radio, will be leading the advertising parade in a healthy return to confidence.

This we believe is as it should be.

The dynamics of the air media, and the flexibility of radio/tv spot make them ideally suited to spearhead a new vigorous anti-recession drive.

The broadcasting industry, more than any other, can provide the emotional and inspirational lift which the American economy needs to start opening up those New Frontiers.

In this connection, we want to make special mention of the Advertising Council's new nation-wide campaign "Confidence in a Growing America."

The Council's project co-ordinator, Robert M. Gray of Esso Standard Oil, and his agency task forces, have put together an impressive promotional package, including many fine materials for use by radio and tv stations and networks.

We urge all-out industry support for the "Confidence in a Growing America" drive.

Plan now for Radio Month

And speaking of drives, we take our hats off too to the NAB's Public Relations Service for its complete and beautifully planned kit on National Radio Month.

These kits are already in station hands, and it is not too early to start making plans for using them next month.

They provide radio men with a comprehensive set of tools for promoting radio's image, tools that should be used and used aggressively by everyone who believes in the power and importance of the medium. Keynote of National Radio Month is "Radio—the best sound around." Radio, itself, can make this claim come true.

10-SECOND SPOTS

Medium medium: Comic Gary Morton opens his night club act with —"I'm working here because I'm too expensive for Jack Paar *and too cheap for Ed Sullivan.*"

Rare pair: Jack Douglas, working the $320 show, said that *Reader's Digest*, "a trade paper in Levittown," has an article this month on the latest birth control method. "It's separate rooms — *preferably one in Seattle and one in Buffalo.*"

Pour attitude: Over at N. Y.'s Fleur de Lis (ABC's Hurley's), someone said—"Some people have no respect for age *unless it's bottled.*"

Utilitarian: An evening newspaper carried the following tv program listing—"Late movie (1:15 a.m., channel 2): *Desire Me* (1947—90 min.). Greer Garson, Robert Mitchum. A man not only deserts his friend but steals the man's wife to boot." *For kicks, we figure.*

Promises: Gary Cooper was talking to *TV Guide* about the television cowboy stars—"These people would be laughed right out of any authentic Western town, say between 1850 and 1890. If those people shot themselves up as much as they do on some of these tv shows, *they never would have got the West populated.*"

Can do: A convivial timebuyer noted at P. J. O'Hara's in N. Y. that the new Deputy Mayor had started in the sanitation department and suggested, "That's really *coming up from the rank.*"

Good evening, men: Washington correspondent Bill Shannon (N. Y. *Post*) quotes an Administration official this way: "(My) most uncanny experience is to attend committee meetings with Edward R. Murrow, the U. S. Information administrator. The chairman calls upon him and there he is, just like on television, chain-smoking and talking in that deep voice. I almost expect him to say, *'This is the news!'* "

Shock treatment: Approach the set with caution, men, when tuning in CBS TV's *Gunslinger* show. It seems that co-star John Pickard is the guy who posed for those WW II Army recruiting posters and with pointed finger said, *"We Want You!"*

The Nation's leading advertisers (like Colgate) are sold on SPOT . . . The only market-by-market mass medium with no waste circulation . . . The medium that lets you match your advertising effort to your sales potential . . . Bess Myerson sells the housewife at carefully selected times and . . . COLGATE'S AJAX continues to bubble up increased sales . . . Your H-R man will sell you now on SPOT . . .

H-R *Television, Inc.*
Representatives

*No gambling when you buy WBRZ in Baton Rouge . . . Baton Rouge as a market ranks just below Ft. Worth-Dallas, Houston and New Orleans. It's the 4th largest market in the Gulf South-an area made up of the states of Louisiana, Texas and Mississippi. The Baton Rouge market, with a population of 1,561,000 and retail sales of $1,285,000,000.00, is served completely by television station WBRZ. Baton Rouge is truly too BIG a market to be overlooked on any list. Call your Hollingbery man.

NBC ABC

WBRZ Channel 2